

IN THIS ISSUE: { CHRISTMAS AND ITS CELEBRATION—By Clarence Lucas
GOD REST YE MERRY, GENTLEMEN—By Ernest Harold Barbour

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VANNI-MARCOUX

As Boris Goudonoff



TITO SCHIPA

en route from Europe on S. S. Bremen and reading the marine newspaper. (Photo by R. Fleischhut, ship's photographer.)



"HIGH JINKS."

Jazz, radioed to the eighty-sixth floor of the Empire State Building, inspires Martha Baird and Edward Johnson to seize the opportunity for dancing among the clouds. Yvonne Gall and Leon Rothier look on. (Irving Chidnoff photo.)



PRINCE ALEXIS OBOLENSKY,

basso-cantante, was a soloist at the recent musicale and tea given by F. A. Mitchell-Hedges at his New York apartment. Among the guests were the Grand Duchess Marie of Russia, Princess Alexis Obolensky, Mr. and Mrs. G. Drexel Steel, Mrs. Grace Hegger Lewis, Dr. Hendrik Willem van Loon, Morgan Shuster, Herman Schaad and Stewart Baird.



KATHARINE GOODSON

played the Mozart A major piano concerto with the London Symphony Orchestra, under Sir Thomas Beecham, in Paris on December 12 and 13.



MAY PETERSON,

former Metropolitan Opera soprano, made one of her infrequent appearances in the East at the Plaza Artistic Morning in New York City on December 10. (Photo by Elzin.)



PAUL ALTHOUSE

has been engaged as soloist by the Philadelphia Symphony Orchestra to sing a Wagnerian program at the Metropolitan Opera House, Philadelphia, on January 15, 16 and 18. Althouse has been appearing in the Wagner operas with the Chicago Civic Opera Company for the last two seasons. (Hartsok photo)



THE BROSA STRING QUARTET

sailed for Europe on the Aquitania on December 4 at the end of its second successful season in America. The artists will be in this country next year from November to February, during which period their activities will include a tour of the Pacific Coast.



J. BEEK

(extreme right) director of the Nederl Concertbureau, photographed at The Hague with M. Will, personal representative of Miguel Candela, violinist, and his accompanist, Bernard Pfunder. (©Verenigde Bureau, Amsterdam.)

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London Receives Stravinsky Coolly

His Violin Concerto and Psalms Not Impressive—Walton's Belshazzar's Feast Acclaimed—A Holst Premiere—Dushkin, Robeson and Menuhin Score for America

By JOYCE HERMAN

LONDON.—Not for many moons has there been so much flutter in the musical dovecotes as in the past two weeks in London. First Igor Stravinsky conducted his new violin concerto and his Psalm Symphony, both heard for the first time in England, and the chatter was all controversial. Then an Englishman, William Walton, knocked his critics edgewise with his new choral work, Belshazzar's Feast.

Stravinsky's violin concerto (premiered only three weeks before in Berlin) was played by Samuel Dushkin, the American violinist, and the London Symphony Orchestra, conducted by the composer.

Stravinsky has approached this work in much the same attitude of mind as in his recent piano concerto: certain passages sound like nothing more or less than Bach played backwards. The harmonic structure is stilted, "carved in stone," as the composer describes the first movement, entitled Toccata, but the edifice is built on sandstone, not solid rock. Dushkin seemed quite at home in the immensely difficult and ungrateful solo part. He and the composer and a few bright lads in the gallery enjoyed themselves—for the rest, old people got fidgety and the younger generation slept.

FINE WORK BY CHOIR

The Bach Choir acquitted themselves nobly in the Psalm Symphony, which was

presented for the first time in London at the same concert. This work, now known throughout Europe, had a mixed reception here. Some of the choral writing is impressive, for example the Alleluia entry in the third section, and the final wailing Laudate Dominum to a thrilling harp accompaniment and sustained chords on the cellos and woodwind. But it is the etiolated work of a sensitive, sincere mind, whose fount of inspiration has run dry.

EPOCH-MAKING NOVELTY

Very different was the reception given to the first performance in London of William Walton's (English composer) Belshazzar's Feast, recently premiered at the Leeds Festival. This full-blooded, magnificent work marks an epoch in English choral music, indeed one might say in the choral music of the world. The text is skillfully adapted from the Old Testament by Osbert Sitwell, and tells of Jews in captivity in Babylon; the Prophet's warning; the feast of King Belshazzar; the fatal finger, writing on the wall; the death of Belshazzar; and the liberation of the captive Jews, who "make a joyful noise unto the God of Jacob, for Babylon the Great is fallen, Alleluia!"

Walton is a young man of twenty-nine who came to the fore some years ago with his overture Portsmouth Point. His later piano concerto and his more recent viola

concerto, marked him as a power among the young moderns, but this stupendous tour de force takes one's breath away. Nothing so furiously exalted and electrifying in its dramatic intensity, so superbly effective, in which every point tells, has been heard in this generation. It is said that arrangements have already been made for production of this work in America, and it is a safe prophecy that amazement and admiration will follow there.

AUDIENCE CHEERS

Adrian Boult, conducting the B. B. C. Orchestra and National Chorus gave the work a notable performance (though those who heard it at Leeds preferred the more exalted reading of the participants there.) Stuart Robertson sang the baritone solos which make up some of the most inspired sections of the score with faultless beauty of tone and dramatic imagery. The audience, one of the largest and most remarkable seen in

London for a long time, cheered itself hoarse, calling the composer back to the platform at least eight times. It was an unforgettable occasion.

A HOLST PREMIERE

Gustav Holst's new orchestral Prelude and Scherzo, entitled Hammersmith, was played earlier in the same program. This work is the result of an invitation from the B. B. C. to write something for their military band. He composed two different versions—neither a mere arrangement of the other—one for a military band and this one for modern orchestra.

It is a species of program music, called after the part of London where the composer has lived for thirty years, and, broadly speaking pictures the grey, ever-flowing waters of the Thames in the prelude, and the bustling crowds of Hammersmith "Broadway" on a Saturday night, in its

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Metropolitan Opera Stage Hands and Musicians Refuse Salary Cut

Singers and Executives Meet to Raise \$300,000 in Aid of Unemployed Musicians—Company to Celebrate Norma Centenary—Rumors of Closing Denied

Union musicians and stage hands of the Metropolitan Opera Company have refused to accept a salary cut of 10 per cent, they have announced, stating that their acquiescence would set a precedent for low wages which American organized labor is fighting. Edward Canavan, head of Local 802 of the American Federation of Musicians, stated: "About 4,000 of 16,000 musicians in New York are working regularly," and he added that if the Metropolitan musicians accepted the cut "musicians would be forced to take it all along the line."

Paul D. Cravath, president of the company, said, when informed of the union stand, that he had "heard there was doubt that they would follow in the reductions."

What the chorus will do has not been announced. Should the 106 members accept the reduction, the company would save \$1,750 weekly in that department.

TO AID UNEMPLOYED

Artists and executive officers of the Metropolitan Opera Company met at the home of Lucrezia Bori on December 13 to discuss plans for raising \$300,000 for unemployed musicians. The fund is being raised under the supervision of The Bohemians. Among those present was Paul D. Cravath, chairman of the board of the company.

TO CELEBRATE NORMA CENTENARY

Norma will celebrate its 100th birthday on December 26. Bellini's opera was first pro-

duced at La Scala on December 26, 1831, and Gatti-Casazza will commemorate the event with a Metropolitan production on the same day with Rosa Ponselle in the title role. Gladys Swarthout will sing Adalgisa, the role entrusted during seasons past to Marion Telva. The remainder of the cast will be the same as in former years.

COMPANY TO REMAIN IN PRESENT QUARTERS

Paul D. Cravath, president and chairman of the board of directors of the Metropolitan Opera Company, announced on December 16 that the company, contrary to persistent rumors, would not move to quarters in Radio City. Mr. Cravath further announced that, due to the current deflation in real estate values, the Metropolitan Opera House will not be sold nor will a new one be built at the present time.

FIRST BROADCASTS ANNOUNCED

The first Metropolitan broadcast will take place on Christmas afternoon, when the entire performance of Haensel and Gretel will be transmitted through the NBC network and picked up in Europe from short-wave transmission. Other broadcasts of shorter duration have already been announced, and include one act from Norma on December 26 and La Boheme on New Year's afternoon. A portion of the Metropolitan premiere of von Suppe's Donna Juanita will also be broadcast on January 2.

Liam C. Hammer, general director of the organization, has been made also vice-president and general manager, posts left vacant by the recent sudden death of Mrs. Hammer's husband. She has shown unusual executive and artistic abilities since the formation of the Philadelphia Grand Opera Company in 1926 and her new appointments are fitting recognition of the value of her services in helping the institution attain its present eminent position.

AEOLIAN AND SKINNER COMPANIES MERGE

The Aeolian Company of New York and the Skinner Organ Company of Boston, will merge on January 2, the new concern to be called Aeolian-Skinner Organ Company, Inc., which includes the pipe organ division of the Aeolian Company. The manufacturing facilities of the two concerns are to be combined in the Skinner Company's plant at Boston. The officers of the new organization are Arthur H. Marks, president; W. H. Alfring, Ernest M. Skinner, vice president; Frank Taft, general manager; George L. Cutliff, treasurer; Henry N. Channing, secretary.

The announcement of the merger sets forth that the business of the two companies is supplementary, Skinner's being mostly with churches, schools and other institutions, while Aeolian organ sales have been chiefly for private residences.

DeFalla Writing a New Oratorio

Finale Treats of Discovery of America—Paris Hears Schipa, Gieseking, Prokofieff—Steinert in Own Compositions

By IRVING SCHWERKE

PARIS.—Manuel de Falla is completing an oratorio in three parts, entitled L'Atlantide. The subtitles are: Burning of the Pyrenees, The Romance of Queen Isabella the Catholic, and Chorus of Grecian Ideas. In addition, there will be a finale dealing with the discovery of America. The Romance is written in the purest 15th century style.

ROUSSEL SYMPHONY PLEASES

Albert Roussel's symphony in G minor (which the composer wrote for the fiftieth anniversary of the Boston Symphony Orchestra and which was heard in Boston last

October) had its first European audition recently, with the Lamoureux Orchestra, Albert Wolff conducting. As the work was known to America before coming to us, there is no need to give a description of it at this time, except to say that it is a sumptuously expressive work and an outstanding contribution to French symphonic literature. The audience demanded the symphony be repeated. The composer was present and received a genuine ovation.

ALL-RAVEL CONCERT

A particularly enjoyable concert was that of the Kolisch String Quartet, in the Salle Chopin. It consisted of the complete chamber-music works of Ravel. Assisted by Josefa Rosanska, pianist, the quartet interpreted the French master's string quartet; sonata for violin and piano; duet for violin and cello, and trio for violin, cello and piano. The playing was with technical surety, splendid ensemble, and appreciation for the form and emotional qualities of the music.

SIOHAN SCHEDULES NOVELTIES

The Siohan Orchestra, under the direction of Robert Siohan, announces a course of concerts to be given in the Theatre Pigalle (Paris), Saturday afternoons from January 9 to March 12, 1932. Soloists already engaged include Conchita Supervia, Elisabeth Schumann, Ritter-Ciampi, MM. Panzera, Yves Nat, Maurice Marechal and Robert Casadesu. Among the new works figuring on the programs are Capriccio by Igor Stravinsky (composer at the piano); Amphion and the latest symphony by Honegger; first auditions of works by Gaubert, Darius, Milhaud, etc., and new Spanish music.

SCHIPA DECORATED

Tito Schipa gave a song recital in the Paris Opera, which was packed. Extra numbers were more abundant than the items on the printed program, and the recalls seemed sheer endless. The honors of the evening went to Italian and Spanish composers, including the Spanish pieces played by Schipa's excellent pianist, Longas.

After the concert, Schipa received the Legion of Honor in recognition of his services to French charities and music.

OTHER TONAL DOINGS

Walter Gieseking's recital in the Salle Pleyel was a treat for the numerous audience that came to hear his program of Bach and Debussy. He played with art and

(Continued on page 40)



GIGLI
"protesting" the rapturous applause of his audience

CHRISTMAS AND ITS CELEBRATION

A Modified Pagan Festival — Puritan Opposition — Holly and Mistletoe — Druids — Scandinavians — Yule Log — German Christmas Trees—Santa Claus—Cards—Carols—Waits—French Noels—English Mummers—1066—Grüber's Silent Night — Mendelssohn — Mass, Opera, and Oratorio — Bruch — Rimsky-Korsakoff — Bach — Berlioz — Haydn and Beethoven—Handel's Messiah

By CLARENCE LUCAS

"CHRISTMAS comes but once a year," wrote old Thomas Tusser three hundred and fifty years ago, and the fathers of large families agree that once a year is often enough. But neither the children nor the parents would find much interest for or against Christmas if it meant only the religious celebrations of the birth of Christ. It would pass with due respect as one of the church festivals for which many composers have written music. Its unassailable popularity is due to its festivities. It is the happiest time of the year for the children who receive and the parents who give. It appeals to the human heart as no other festival ancient or modern appeals.

The custom of making presents at Christmas is an inheritance from pagan times. Nearly two thousand years ago Martial wrote his Latin poetry which is full of the manners and customs of his day, when Jupiter was the reigning deity. In the eighty-fourth epigram of his fifth book he says:

"The Saturnalia are quite at an end, and you have sent me neither the little nor the lesser gift which you used to send. Well; let my December pass thus."

This feast of Saturn was taken over bodily by the fathers of the early church. They substituted Christ for Saturn but kept the festival. They well knew the impossibility of ending old customs suddenly and establishing new ones immediately. In Lempriere's Classical Dictionary we find that during the festival of the Saturnalia,

"friends made presents to one another; all animosity ceased; no criminals were executed; schools were shut; war was never declared; all was mirth, riot, and debauchery."

Dr. Smith's Dictionary of Greek and Roman Antiquities has it that the little earthen figures were given as toys to the children in ancient days. One day was sacred to Saturn; the rest, sometimes seven days, were given over to feasting and sports.

The worship of the Cradle of Christ, which is to be seen in the churches of Italy and France during Christmas week, is derived from the ancient cult of Adonis. The origin of these customs is lost in the remotest antiquity. They could not be de-

stroyed. The early Christian church showed its wisdom in merely making alterations in the ancient festivals.

During Puritan times these Christmas festivities were severely censured. The Reverend Dr. Cotton Mather of Boston, wallowing in fire and brimstone, slashed right and left at heretics and backsliders. In his *Magnalia Christi Americana*, published in 1702, he selects September as the month for Christmas; for he held that the day of Christ's birth was unknown:

"God hid this day, as he did the body of Moses, to prevent idolatry. Shall we Christians who have nothing to do with the festivals of the Jews embrace the Saturnalia of the heathens?"

Cotton Mather drove to fury the enemies of Quakers and Roman Catholics. No man is more blood guilty than he for the torturing and execution of the simple old women who were suspected of witchcraft in New England. But he could not change the festival of Christmas from December to September. He was less wise than the fathers of the early church he hated. Christmas comes but once a year, and on December twenty-fifth, after many changes and much uncertainty up to the year

500 at least. And it is likely to return on that date for many years to come.

FLORA OF CHRISTMAS

The holly and the mistletoe are certainly

in no way connected with the birth of Christ. Yet the English poet Bayle, describing Christmas festivities, wrote: "The mistletoe hung in the castle hall, The holly branch hung on the old oak wall."

Again we must go to ancient Rome for the popularity of the holly. Sprigs of it were sent to friends with good wishes for health and happiness during the Saturnalia. The early Christians sought to make their churches attractive to the pagan Romans by decorating them with holly at Christmas time. An ancient tradition made Jehovah appear to Moses in a holly bush, an incident which long antedates the birth of Christ.

But the Romans knew nothing about the mistletoe, or at least they ignored it. That plant was sacred to the Celtic tribes of Gaul and ancient Britain when it grew upon an oak. The Druid priests distributed it among the worshippers at certain festivals during the winter solstice. It was believed to have great power in curing dangerous diseases. Stonehenge, the prehistoric temple of the Druids, still stands on the bar-

ren plain of Salisbury less than a hundred miles from London.

Emerson and Carlyle once made a pilgrimage to the ancient temple where the mistletoe was worshipped as a sacred emblem long before the Roman legions set their feet in Britain two thousand years ago. Emerson wrote about it in his *English Traits*:

"It looked as if the wide margin given in this crowded isle to this primeval temple were accorded by the veneration of the British race to the old egg out of which all their ecclesiastical structures and history had proceeded."

The plain is deserted because the shallow soil above the chalk is not worth cultivating. But here came many thousand human beings long ago, hoping, striving, praying to receive a sprig of mistletoe from the Druid priests at the winter festival. And thousands returned heart-broken to their sick and dying children when they failed to procure the sacred berries which they believed would drive away disease.

The worship of the mistletoe degenerated into a custom but a custom so deeply rooted that it retained its hold in Britain under the long sovereignty of the Romans, Jutes, Saxons, and Angles. But the custom of kissing under the mistletoe came into England by the way of Scandinavian mythology; for Balder was slain by Heda with an arrow made of mistletoe. The plant was henceforth placed in the charge of Love who demanded a kiss to prove there was no treachery. This custom made headway without much opposition.

Strange to say the mistletoe is extremely rare on an oak tree now. When it ceased to be regarded as a sacred plant it left the oak and is found today mostly on apple trees in England. When a young evangelist with more zeal than judgment said that the apple tree had been cursed with the parasite because the fall of man was due to the apple Eve so disobediently ate, a bantering critic answered that the apple tree was not disgraced but honored by the mistletoe, for Sir Isaac Newton who made a great discovery when he saw an apple fall, was born on Christmas day.

The reverence of the Druids for the oak (Continued on page 7)



THE FIRST CHRISTMAS OF MANY
A SONG AND STORY.

A copper-plate published by the Plantin press of Antwerp in 1682. (Photo by Clarence Lucas.)

tribes of Gaul and ancient Britain when it grew upon an oak. The Druid priests distributed it among the worshippers at certain festivals during the winter solstice. It was believed to have great power in curing dangerous diseases. Stonehenge, the prehistoric temple of the Druids, still stands on the bar-

GOD REST YE MERRY, GENTLEMEN

By ERNEST HAROLD BARBOUR

I HAVE just received some bad news. A friend tells me that the old English custom of going carol singing on Christmas Eve is rapidly becoming popular in our own land. I was sorry to hear this. Since learning that many good Americans are being led astray I have spent many sleepless nights. For this custom is a delusion and a snare. It is simply what is known in England as "waits" and if you never had a copy take my advice and don't buy any. Tell the man to come around again next Friday. Or if a friend of yours tries to trap you into going on one of these carol parties just lead him off to one side and speak to him as follows:

"I'm very much obliged, old man, for thinking of me in connection with this party and just to show you how much I appreciate it, I'm going to give you your Christmas present now."

Then hit him firmly just over the bald spot with the heaviest thing you can find—a bit of plum pudding would do, I should think,—then pack his remains in a suit case and ship to Chicago to be left until called for.

I know why they call them "waits" but I do not think that I should make a public explanation. In the first place the story is too pathetic and in the second place little Johnny and Mary might want to know what some of the words meant. It is quite sufficient to observe that the custom is said to have originated in the time of Henry VIII. You will remember Henry. He is the chap who discovered Reno long before American fashionables ever knew there was such a place. Also he was a glutton for meting out punishment. I have forgotten how many wives he had nor do I recall for the moment just whose wives they were but I do know that if Henry had lived in Hollywood he

would have been accepted as a "regular fellow" at once. What a man!

However, Henry was very busy at the mo-

ment totally forgetting that he had a wife at home already. Suddenly he remembered her, and was he embarrassed? Here was



SINGING (CAROLS) IN THE RAIN

ment trying to find a cure for the depression which had hit England at the time and absent-mindedly married a flapper named Anne

Christmas coming and it meant that he would have to play Santa Claus to two households. So Henry sent for his cour-

tiers to come over and serenade him. He laughed when they sat down to play and said "wait!" Then he phoned for his executioner and told the singers that the first one who did a false note would be executed. After the singing was over Henry made a present of a thirty day jail sentence to the courtier that was left. They have called the Christmas singers "waits" ever since.

In present day England the idea is mostly used by church choirs and they are accompanied by the church band. They generally open the festivities by singing, God Rest Ye Merry, Gentlemen, Let Nothing Ye Dimin, totally ignoring the fact that no one could rest with the noise they are making, and that the gentlemen are anything but merry by now.

Then there is an instrumental solo by the little thin man who plays something that looks like the ventilator of a steamer and sounds like a sick cow and another solo by the big, fat man who plays a thing that looks like an eye-dropper and makes a noise as if he had trodden on its tail, and the singers break loose again and make the night hideous. They seem to have a regular system which consists of three of them howling while the rest grunt.

Once, when I was younger and more foolish or perhaps I should say even more foolish than I am now, I was idiot enough to be persuaded to join a Christmas Eve "waits" party.

It had snowed in the afternoon and rained in the evening and the ground was about three inches deep in slush. We met at the church about half-past eleven and as soon as the party had assembled the leader gave the word to start. The church steps were very slippery and when the portly tenor of the party gallantly attempted to help one of

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IN NEXT WEEK'S ISSUE:

LEAVES FROM BUSONI'S AUTOBIOGRAPHY, By Malcolm Forbes
IS PUBLIC SCHOOL MUSIC PROVING ITSELF? By Edward Bailey Birge
THE PART MUSIC PLAYS IN RECREATION, By Thomas W. Lantz

has been traced by the ingenious antiquaries to the ancient worship of Baal, the god of the Phoenicians.

YE OLDE CUSTOMS

The burning of the Yule log, which was introduced to the inhabitants of early Britain by the Scandinavians, is no longer in fashion in these modern days of furnaces and steam heat. The custom died because the huge fireplaces and chimneys have disappeared. One has only to read Washington Irving's Christmas Eve to see how Christmas customs in England have changed during the past century.

The Christmas tree was a very old custom in Germany, from which country it was taken to other lands. It entered England shortly after the young queen Victoria married her German Prince Albert. Immense quantities of small fir trees are exposed in the markets of Paris shortly before Christmas. And the Australians have taken all the English Christmas customs although December is their hot mid-summer season.

Santa Claus, whose name is hardly known in France or England, was taken to America by the original Dutch settlers. And needless to say the legendary Saint Nicholas whose sleigh is drawn by reindeer across the snow was never an inhabitant of ancient Rome in central Italy. He comes from Scandinavia. And perhaps this genial old Father Christmas, as the English call him, is responsible for most of the delight with which children think of Christmas. To them there is nothing incongruous or impossible in a thick-set little man passing through a narrow chimney with an enormous sack of toys and presents on his back.

Who has not tiptoed through the silent house at midnight to contemplate the little darlings in their cribs, sleeping profoundly, in their childish confidence believing that some mysterious hand will fill to overflowing the stockings they hung up with so much eagerness? To disappoint the children on Christmas morn with empty stockings would be inhuman. And many a mother has been content to wear her oldish hat a little longer and father has denied himself necessities at times in order that the children's stockings might be filled. Strange indeed would be the parents who could not forget all thoughts of self when the day of days for children dawned. And this triumph of unselfishness is a keener pleasure to the poor than to the rich, who need make no sacrifices for the children's happiness at Christmas. These are the sentiments which have kept alive the ancient winter festivals, whether Saturnalian, Druidical, or Christian. The religious nature of the celebrations can be understood only by the more mature.

CARDS, CAROLS, AND WAITS

A modern custom, dating only from 1862, is the sending of Christmas cards. These began very modestly with designs of robins and holly. Now the post offices in all the larger cities increase their staffs at Christmas to deliver the millions of cards of every description of style and degree of luxury which convey good wishes, texts, and pictures to all parts of the world. At the same time other customs are disappearing.

The Christmas carol never was in vogue in the biting cold of a North American winter and in England it has sadly degenerated. Little urchins in the streets of London sing a few old-fashioned ditties with the obvious intention of collecting pennies. There is no Christmas spirit in their carols. The still more antiquated Waits are very rare and are heard only in rural districts which have escaped the onward whirl of progress. According to Dr. Busby, the word "Waits" is a corruption of "wayghtes," which was the name our ancestors unfeelingly called the hautbois, which was corrupted from the French by the Germans into oboes. The Waits were servants who played the oboes. Today our waiters are not required to play any musical instrument. Nor do we admire in them too close a devotion to Milton's line: "They also serve who only stand and wait."

NOEL IN FRANCE

Christmas is more of a religious festival in France than in England. The French observe the ancient Saturnalian custom of

holding one day sacred and making their presents at the end of the holidays, which now is New Year's day. Among their hundreds of old Noels, or Christmas songs, it is impossible to find as rollicking a pagan ditty as the gay and Reverend Robert Herrick wrote in England in the early seventeenth century:

"Come bring with a noise
My merrie, merrie boyes,
The Christmas Log to the firing;
While my good dame, she
Bids ye all be free
And drink to your hearts desiring."

French Noels are more concerned with a childlike contemplation of the inconvenience

of being born in a stable, and of how much worse this still bad world would be if the Infant Redeemer had not been born at all. And the music for the unpretentious verses is appropriately primitive. It could not have been composed by a trained and cultured composer.

L. S. Mercier, in his sketches of Paris which appeared in 1781, relates that the organist Daquin—whose The Cuckoo is still played—was a joker as well as a great organist:

"He died in 1772 and the organ died with him! Once, during a midnight mass at Christmas, Daquin imitated so perfectly the singing of a nightingale

on the organ, without in the least disturbing the song he added it to, that everybody was astonished. The treasurer of the parish sent the Swiss guard and the beaules to explore the arches of the vaulting. They found no nightingale. The bird was Daquin."

Elsewhere Mercier writes of the beautiful variants with which Daquin embellished the Christmas hymns. And describing the services he says:

"On Christmas Eve the churches are crowded. It was believed that the organists drew the crowds. The organs were condemned to silence. But the darkness outside and the illuminations inside, and the departure from the normal custom, always make these hours of night more attractive than those of day. This is the only nocturnal festival which our religion authorizes. The ceremonies in the large parishes are known. But would you like to see a really curious picture? Go then and hear a midnight mass in a village, miles away from the capital.

"It's the farm's turn. It has to present a lamb without blemish to the altar. A deputation of twelve girls, virgins as well as shepherdesses, enters to look for the poor little animal which finds it very tiresome to be cramped into a clothes basket and decorated with balls of wool and pink ribbons.

"The various strikes and the procession begin in the following order: The first personage to appear is a beadle, carrying that uncommon star whose rising would much have puzzled Lande, Cassini, and even Newton, had they then been alive. The three Wise Men follow. One of them, a Moor, has his face blackened. He is the harlequin, though serious. Then follow four angels whose flying is not improved by their pasteboard wings. The foolish virgins carry unlighted lamps, and the wise virgins have theirs lighted. Gabriel, more beautiful than the others, is also there. He turns now and then to salute Mary, who gazes tenderly at him. Afterwards comes Joseph like a simpleton, chosen because he is the village idiot. His job is to look after the lamb which bleats with all its strength at the ceremony. The shepherds advance, wrapped in their big cloaks which they open now and then to shake their staffs. At last appears, with well-paced evolutions, a pretty battalion of shepherdesses. They are always more graceful than the boys. Their garments are white, relieved with scarves and girdles of various colors. Their staffs are ornamented with ribbons. One of them carries the tree of Jesse; the second, Aaron's rod; the third, an apple, (not the apple which lost Troy, but the apple which lost the human race); the fourth, the serpent who started that rash undertaking in the earthly paradise. The others carry their staffs, or hold the hands of their favorite shepherds. This graceful phalanx is accompanied by a perambulating orchestra consisting of two violins, a clarinet, a serpent, and five cornemuses. A dog who followed his master into the church without being noticed, hearing this superb harmony, sets up a dismal howling to do his bit in the concert. Peadles and shepherds chase him out, and redouble the cacophony."

Mercier then gives a stanza of an old Noel, or Christmas song, which in rhythm, rhyme, and frank realism, defies translation. No doubt the village ceremonies on Christmas Eve are now less primitive and infantile than those described by Mercier a hundred and fifty years ago. But the larger churches of Paris have likewise improved their Christmas music; that is to say, the masses are more modern in harmony, the organs are richer, and the choirs better trained. No church in Paris is ever too large for the throngs which fill it to hear the Christmas music.

ANCIENT LONDON RITES

From this childish Christmas pantomime of the eighteenth century in a French village church, let us turn backwards several centuries.

(Continued on page 9)

CHRISTMAS IN RUSSIA

BY VICTOR ROSENBLUM



CHOOSING OF A BRIDE BY A PEASANT

RUSSIA is different, for it is impatient to make a history self-satisfying. But had you voyaged the immense tract for a thousand Christmases, and, like some incredibly swift Santa Claus, witnessed the multitudinous and divers celebrations practised, you might have been observant enough to find that behind all local manifestations there has been a single, significant principle.

Joyous music in the minor. Solemn gaiety, with music—reminiscent of back-breaking toil—until early in the morning all reticence is let fall like a cloak. And though the land is immense and of many climates; though intramural communications have lagged behind the rest of the world; though the people are therefore of heterogeneous stamp; the fundamental Christmas reigns. Joyous music in the minor; solemn gaiety. Government dictum against the church cannot erase it.

In Northern Russia Christmas is sufficient cause for a week's holiday, while in the South it has a two day celebration. In the Ukrainian districts the people are serious and sedate on the great festival. They linger in the churches, praying and listening to the choir. After midnight they leave for their homes to eat and hear music.

In the large Russian cities Christmas Eve witnesses much feasting, and especially for the many who love fine music. Works of Russian music masters pertinent to the occasion are performed. Outstanding among these are the Christmas Suite, an orchestral composition, and an opera, The Eve Before Christmas, both by that undevout navigator, Rimsky-Korsakoff.

Christmas Eve in Siberia is an occasion for gaiety and frolic. The peasants (Mujskiki, they are called) drive through the snow in their sleighs, bells singing, to the homes of the wealthy landowners to whom they owe respect or money. There, by his doorstep or

in his house, they entertain him with Russian Christmas songs, performed in their unique and spirited manner. The landowner returns the favor by gifts, usually a basketful of painted eggs. In some sections of the land the singers dress in grotesque finery to add to the mirth. The farmers, a wealthier class than the peasants, also tour the countryside and sing for those neighbors who are not out avoyaging themselves. The singers are usually invited to partake of refreshments. Gaiety continues until about midnight, when the joyous fall silent and prepare to attend Mass. A work of feasting follows the service.

Yet one more way of proclaiming the day—by plays similar to the passion plays of Germany. The villagers dress in costume and re-enact the Birth of Christ. Here again the Eve's festivities are followed by attendance at Mass.

The Russian Christmas, therefore, finds as outlet for its observance mostly folksong, except in the actual church service. These folk tunes are of a crisp and almost transparent fabric. When sung by native Russians with their native fire, they are outbursts of indescribable beauty.

What this Christmas shall witness in Russia, no one knows. The government has promised, at least tentatively, to keep hands off. They know how impossible it is to have a Christmas in Russia without observance in music. Song is in itself a great religion in Russia that cannot be deterred. Governmental authority may succeed in levelling the church—let the historians predict; but song must remain, and hence a religion of some sort around which to wrap these inspirations. No impulse save one wielding a sword or pistol or club can keep a Russian from singing. This Christmas shall again find Russia singing.



CHRISTMAS PUPPET SHOW IN RUSSIA

WHAT I FOUND IN AMERICA

By CESAR SAERCHINGER

MAN changes his body every seven years, say the scientists. It seems reasonable to assume therefore that a country—a conglomeration of men—does the same. In other words, the America I knew seven years ago, when I last left it, is not the America I see today.

I'll tell the world it isn't. Seven years ago there were no speakies; skyscrapers stopped below the thirties; motor cars were still able to draw up to the curb. Seven years ago the great prosperity wave at its highest had not hit the country; radio was in its infancy; and "rackets," if they existed, were still unchristened. And certainly there was no Depression.

One might have expected that music, the most popular of arts, had also changed. Music, like so many activities might have become a mere racket; its essential qualities, its cultural essence, might have gone. If it hasn't it is only another proof of the strong idealism which runs like a thread of gold through American life. This, in some respects the most materialistic, mechanistic, nation in the world, in the midst of this post-war and present day turmoil and disillusionment, still supports the most formidable musical machine in the world out of private funds, and still devotes most of its leisure to tonal cultivation.

To think that in this year of 1931 I should have the good fortune to sit in on a quartet evening in a private house and an amateur musical evening at another, is perhaps more astonishing than that I should have heard Toscanini's ravishingly beautiful performance of Schumann's Rhenish Symphony without stirring from my hotel—thanks to radio.

The player piano has partly disappeared from the American home; the phonograph has lost in popularity; the radio has largely taken the place of both. In some respects it has become the most powerful influence in America; not altogether for good, since jazz ousts much good music and crooners are preferred to singers. Yet it is an influence which is spreading the appeal of great music to the farthest corners of the country. Quality competes against quantity, and right-minded people must put their faith in the lasting vitality and worth of the genuine article.

The crowded halls at all the symphony concerts I attended—in this time of extreme distress—would seem to bear out the optimist. Why do the people fill Carnegie Hall, when they might be listening to "Good-Night Sweetheart" (sung ad nauseam all through the day and night) without leaving their homes? Symphony concerts in America are better attended, more intently listened to, than in any other country today. That is a fact which must strike the visitor from abroad and fill the itinerant expatriate with pride.

TRANSATLANTIC CONTRACTS

But let us get down to more facts. If comparisons are odious let's be odious. Let us compare music in Europe and in America in these respects: quality of programs, quality of performance; organization, audiences and environment.

European programs, so far as Central Europe and England are concerned, are better, on the average than ours. When I say better, I mean more exacting, less compromising, more ambitious. A symphony program may consist of an overture, a symphonic poem and a concerto before the intermission; with a big symphony at the end. That kind of program is the rule abroad.

The assumption seems to be that two hours of good music do not tire the listener, and that he desires the best and weightiest message to come last, so he can ponder over it in bed. Here, on the other hand, we feel that having allowed himself to be "educated," the listener is entitled to his relaxation at the end. With us music is still judged as entertainment; in Europe as edification.

Most American managers still believe that the public needs to be cajoled. So do many in Europe, but for some reason or other the artist, when he comes to America, becomes more tractable from the manager's point of view than he is in Europe. There he wishes to make good with his public, and is unwilling to take chances against the business man's advice. How else can you account for the fact that some of our very biggest and most expensive concert artists (not mentioning any names) will play much more serious programs in Europe than here? Do they really think that the American public is less intelligent? If so, I believe that they will soon have to revise their opinion.

Take a case in point. A popular German tenor made an almost sensational debut this season. In Europe I used to hear him sing Mozart and Schubert; here his programs were largely made up of "selections" from operettas. Did it get him a larger following? It did not.

Now for quality of performance. It is a truism to say that our American orchestras are the best. All the world knows it and knows the reasons why. America is the only country (outside of Russia) which can afford a permanent ensemble with sufficient time

for rehearsal to achieve the degree of perfection reached by organizations like the New York Philharmonic and the Philadelphia Orchestra. Yet it would be wrong to say that a performance by the Berlin Philharmonic under Furtwaengler or the Vienna Philharmonic under Strauss or Weingartner is less enjoyable than the New York Philharmonic under Toscanini—provided you like Furtwaengler's interpretation as well as Toscanini's. Bulow's remark that there are no good and bad orchestras but only good and bad conductors may be exaggerated, but it is essentially true.

AMERICAN MUSICAL TASTE

In the matter of conductors America hasn't changed much in the last seven years. There were distinguished foreigners then, there are distinguished foreigners now. England, which like us, used to import its permanent conductors, has long ceased to do so; it is willing to forego a certain amount of brilliance for the luxury of being English. The continued absence of American musicians in such commanding positions at home certainly strikes one as curious.

In recitals, too, a similar comparison may be made. Our programs on the whole are more "popular"—or what is thought to be popular—than in Europe, while the average quality of performance is, if anything, higher. Technical and mechanical perfection is a fetish in America, which has fostered the competitive spirit in music above everything, and which for its valuations relies almost exclusively on the box office barometer.

There is a notable dearth of public chamber music in the New York concert halls, as compared with the halls of European capitals. Chamber music attracts only an elite audience anywhere, but it must be admitted that in Germany, England and Italy the numbers of such audiences have increased, while they seem to have diminished in America. Possibly this is due to the absence of great names like those of the Kneissels and Flonzaleys of the past—names to conjure with and "sell" to the great community audiences of the country.

THE COMMUNITY MOVEMENT

Community concerts and civic concert courses by the way are a development that seems to have completely revolutionized America's musical life. Nothing like it is known in Europe, where the local music society and the local manager are still responsible for the major portion of musical entertainment aside from those state or municipal institutions which are the backbone of musical life in Germany.

The organized movement for civic or com-

munity music has made the United States the best organized musical community in the world. I am not sure that it is doing for the country's cultural life all that is claimed for it; nor that centralization and standardization are not in the long run inimical to a rich and diversified musical culture among the people.

At the centre of this huge and growing system we have two or more music combines which operate very much on the lines of a big modern industrial concern, with classi-

fied sales departments aiming to supply "goods" for every kind of pocket-book and every kind of taste. Saleability must be the chief criterion of such a concern, and the artist without "sensational" qualities, the appeal of "personality" or of novelty, has little chance of success. The idealist, the honest-to-goodness art-for-art's-sake man is therefore driven to seek his engagements in the smaller

music clubs and the colleges of the country, which still lend an ear to the free-lance manager.

There is nothing fundamentally wrong with this, since there could be no better field for the serious artist or the chamber music organization than the one they occupy; but there is a danger of creating a cleavage between the entertainer artist and the "educational" artist, to the detriment of both.

FROM THE FRONT

Audiences in America are as receptive and actively appreciative as any in the world, more so in fact than any outside of the Germanic countries. They listen to music under the best environment; their halls have an excellent atmosphere, at once festive and intimate, and the custom of turning down lights during the performance, which is not general abroad, is a real aid to concentration. There has been, in these last years, a tremendous improvement in attentiveness, and the custom of not applauding between movements, now general in capitals abroad, appears to be taking root in America. In everything connected with "production" America is superior to the rest of the world.

If one were to analyze the mentality of the American audience in comparison with European audiences, one might say that the former are still more eager for thrills—sensation and novelty—more ready to "acclaim," and more fickle in their affections than their cousins across the water. This, however, does not affect the standard favorites, for the loyalty of American audiences to such stalwarts as McCormack or Hofmann is not surpassed anywhere in the world. As one keen observer of American life put it, there are really only two things that suc-

ceed in America: the good new, and the established old.

There is, no doubt, more mass suggestion, more unintelligent unanimity, more capitulation to ballyhoo in America than in Europe. Reputations can be manufactured by the sheer power of publicity; but after all, these manufactured reputations rarely last and in the end it is the best rather than the so-called biggest, that wins out.

America's interest in contemporary music and its intelligent appreciation of it has grown immeasurably within the past decade. It is true that the intensive cultivation of modern work is, as everywhere, still confined largely to a coterie; but the general public is gradually being made aware of the new idiom, and guided to an appreciation of it at a steady pace. This pace is all the more effective since America has not suffered the inundation of modernity which Europe endured immediately after the war.

Today, when Leopold Stokowski produces a work like Alban Berg's *Wozzeck*, he is able to command New York and Philadelphia audiences which would astonish any foreign visitor, both by their size and their intelligence. The enthusiasm which greets a performance like that of Strauss's *Elektra* under Fritz Reiner (in Philadelphia) shows what tremendous strides American musical understanding has made since the days before the war.

OPERA IN OUR LAND

Opera as produced in the Metropolitan in New York and at the Chicago Civic Opera hardly exists in Europe at all. An ensemble of voices such as are heard in those two cities, while "not comparable with the great old days" which old-timers claim to remember, is nevertheless unique in the world today. As for German opera, Berlin or Vienna at their best still offer productions which for obvious reasons we cannot equal at the present time, just as Bayreuth achieves a unity and concentration that are not possible anywhere else. But aside from these exceptional events, America has two of the best all-round opera seasons in the world.

In all this we must not forget that we do it largely with foreign talent, and that the part which Americans play is not appreciably greater than a decade ago. It is because of this that we must particularly welcome the effort now current in Philadelphia to provide an operatic outlet for the rising American vocal talent. Which reminds me: no single event during my brief visit home impressed me more than the playing of the Curtis Institute Orchestra and that of the Juilliard Foundation. If young Americans can put up a show like this, the future of American music would seem to be secure.

American music? Well, I meant musical performance. But even American music is making strides. The American compositions heard today in public concerts (and they are heard more than they ever were before) show a quality, a maturity and an experience in the handling of their media which is miles in advance of the pre-war pioneer days. American music is outgrowing the swaddling clothes of obvious "nationalism" and local color, and its fear of being imitative. It is beginning to stand on its own feet, and it may count itself fortunate in not being made the object of chauvinism, or mistaken patriotism, like the music of some European countries with a complex of musical inferiority.

Paderewski Concerts to Aid Unemployed

Ignace Paderewski has expressed the wish to give a series of concerts for the benefit of the unemployed during his coming visit to the United States. George Engles, Paderewski's manager, announces that the first of these is to take place in Washington, January 25, under the auspices of Mrs. Herbert Hoover. Proceeds of these concerts will be turned over to the Emergency Committee for Unemployment Relief.

The pianist is expected here from Europe on January 6. He has just completed an extensive tour of the British Isles and is now in Paris. His eighteenth American tour opens in Ithaca, N. Y., January 11, and will continue until the middle of April, the schedule including fifty engagements. Paderewski's New York recital is set for January 23 in Carnegie Hall.

London Hears Orloff

Nicolai Orloff gave his first London recital of the season on November 14 under the auspices of the Pianoforte Society. The audience included H.R.H. Prince George, the youngest son of the King of England. The Russian pianist gave his second London recital on December 5, offering an all-Chopin program.

Ganz in California

Rudolph Ganz spent the week of December 7 in California where he appeared in recitals and with the Los Angeles Orchestra.

THE SECOND FREDERIC CHOPIN INTERNATIONAL CONTEST FOR PIANISTS IS ANNOUNCED

The second Frederic Chopin International Contest for pianists will be held in Warsaw, Poland, in March, 1932. Both men and women, up to the age of twenty-eight, may participate.

Contestants must submit:

- (a) A diploma of graduation from state conservatory or similar musical institutions—or in the absence of a diploma evidences of artistic stage experience, such as programs and press critiques.
- (b) A biographical sketch with two recent photographs.
- (c) Full address as well as documents attesting the age and nationality of contestant.

The data and documents should be forwarded to the Frederic Chopin Superior School of Music in Warsaw, Poland, Ul. Sienkiewicza No. 8, before December 30, 1931. The contest will begin on March 6, 1932, and will take place in the large auditorium of the Warsaw Philharmonic Society. Information as to special rates for railway transportation and passport visas of Poland will be communicated in reply to applications for the contest.

The contest jury has at its disposition the following prizes:

- 1st Prize. 5000 zlotys (\$562.00) by President of Poland
- 2nd Prize. 3000 zlotys (\$337.50) by the Minister of Religious Creeds and Instruction
- 3rd Prize. 2000 zlotys (\$225.00) by the Warsaw Musical Society

Note: the 1st Prize includes also an Honorary Diploma offered by the Mayor of Warsaw. In addition a prize will be given by the Radio Broadcasting Station for the best executed mazurkas.

Contest program consists of the following:

- (1) One of the two concertos.
- (2) One of the two sonatas (in B minor or in B flat minor), or in place of the sonatas one of the four ballades and one scherzo, or fantasia (in F Minor) and one scherzo.
- (3) Any two etudes from the six following etudes: From op. 10—A minor; C sharp minor; F major. From op. 25—in G sharp minor; D flat major; A minor (No. 11).
- (4) One nocturne to be selected by contestant.
- (5) Two mazurkas to be selected by contestant.
- (6) One of the polonaises: in A flat major or in F sharp minor.

CHRISTMAS AND ITS CELEBRATION

(Continued from page 7)

turies to a royal celebration in old London described by John Stow. In modern spelling his account is as follows:

"One show, in the year 1377, made by the citizens for disport of the young prince, Richard, son to the Black Prince, in the feast of Christmas, in this manner:—One hundred and thirty citizens, disguised, and well horsed, in a mummerly, with the sound of trumpets, sackbuts, cornets, shalmes, and other minstrels, and innumerable torch lights of wax, rode from Newgate, through Cheape, over the bridge, through Southwarke, and so to Kennington beside Lambeth, where the young prince remained with his mother and the Duke of Lancaster his uncle, the Earls of Cambridge, Hertford, Warwick, and Suffolke, with divers other lords. These maskers after they had entered Kennington, alighted from their horse, and entered the hall on foot; which done, the prince, his mother, and the lords, came out of the chamber into the hall, whom the said mummers did salute. . . . After which they were feasted, and the music sounded, the prince and lords danced on the one part with the mummers, which did also dance; which jollity being ended, they were again made to drink, and then departed in order as they came."

The streets of London witness no such Christmas sports to-day. The levelling forces of democracy by lowering the aristocrat and raising the plebeian have made the nation more monotonously uniform. But Christmas retains its ancient and unfading charm for children.

Lift for a moment a corner of the veil of history and peer through the shadows as far back as the momentous year 1066, when William the Conqueror brought the Norman influence into the manners, laws, and language of England and was crowned with solemn ceremonies in Westminster Abbey on Christmas day.

MUSIC OF CHRISTMAS

Seven hundred and fifty-two years later, in 1818, an obscure organist in the little city of Oberndorf on the Danube composed a short song which was destined to become the most popular and widely known of Christmas hymns. When Silent Night was first sung, the organ of the church was temporarily out of order and the composer F. X. Gruber, a relation of the eminent musical family of the same name, played the singer's accompaniment on a guitar. The church and the organ have disappeared. But the melody has been carried on the wings of song to the ends of the earth, and the guitar is safe—and silent—in a museum case.

A lovely melody of Mendelssohn is often heard at Christmas services, though Mendelssohn died long before the English musician, Dr. Cummings, found and fitted to it the words beginning: "Hark! the heralds sing." But as Christmas festivities came from pagan sources and are not commanded by the Bible, composers of Christmas music for the church must express thanks and devotion, avoiding drinking songs and dances.

A quantity of music for the Roman Catholic service has been put into the form of masses which are intended solely for the religious observances of Christmas. These masses have never become popular in the secular sense of the word. Masses are not for the masses.

For the Protestant service Bach composed a series of six cantatas in 1734 for the various days during Christmas week. They were

afterwards collected and published as a Christmas Oratorio. The Pastoral Symphony at the beginning of the second cantata is one of the most hauntingly melodious compositions Bach ever wrote. It is a beautiful siciliana movement which could have been fitted into a suite or sonata; for it is an instrumental work with a lilting rhythm and of no particularly Christmas significance.

Berlioz got no nearer Christmas than his oratorio on the Childhood of Christ. Bruch wrote, Gruss an die heilige Nacht for alto, chorus, and orchestra. Rimsky-Korsakoff chose Christmas Eve as the subject of an opera he wrote in 1874. But with the passing of the Christmas carol and the old fashioned glees, the secular music of Christmas practically came to an end. In the United States and England one never hears the music described by Longfellow in one of his translations:—

"I hear along our street
Pass the minstrel throngs;
Hark! they play so sweet
On their hautboys, Christmas songs.
Let us by the fire
Ever higher
Sing them till the night expires!"

Jack Frost prohibits outdoor music in New York at Christmas; and in London a human derelict here and there at the door of an ale house presses his cold lips against a cornet to disturb the neighborhood with his broken melodies.

Little is known about the mass by Haydn which was performed on Christmas day at Bonn in 1790. Beethoven, a youth of twenty, is believed to have met the famous composer on that occasion—Beethoven who was destined to carry Haydn's art to such undreamed of heights. And Haydn was on his way to England where he heard the Handel music in Westminster Abbey which inspired him to compose his oratorio of the Creation.

Handel had always taken a great interest



Mummers performing St. George and the Dragon in Christmas pantomime. From an old English woodcut. Photo by Clarence Lucas

in the waifs and strays of the Foundling Hospital. His great heart was touched by the singing of the homeless children. And nothing endeared him more to the London public than his pilgrimages to the chapel of the hospital to play the organ for his little friends even when infirmities and age had robbed him of his eyesight.

Handel was laid to rest in Westminster Abbey among the most illustrious of England's dead, and the original score of the Messiah, the greatest of all Christmas oratorios, was given to the Foundling Hospital, bequeathed to the guardians of the orphans and abandoned children whose happiness and welfare had always been so near the heart of the burly, bachelor composer.

Christmas was made for the sole purpose of celebrating and he will drink anything that will pour. I was once in New York and invited him to visit me at my hotel. When my friend showed up, he had ordered two taxis and was running between them. It embarrassed me very much.

But I would again impress upon you the folly of letting anyone inveigle you into joining a carol party this Christmas. Outside of the fact that I'll wager you do not know God Rest Ye Merry, Gentlemen, which is the only song by which a party of this kind may be properly opened, you will get a cold and be so very miserable that you will probably promise to marry the choir leader and think what a horrible thing that would be.

Take my advice. Stay home and watch Uncle John play Santa Claus and help put out the fire when he gets his whiskers tangled up with the candles on the Christmas tree. You'll be much happier.

GOD REST YE MERRY, GENTLEMEN

(Continued from page 6)

the young ladies, his feet suddenly shot from under him and the pair slid down the steps and into the gutter, the tenor using a lot of naughty words and calling frantically upon the Deity. When the two had picked themselves up and the young lady had said all that was in her heart, which incidentally was plenty, we moved on to our first place of call the home of one of the deacons of the church. This man had the reputation of being something of a grouch and I infer that we expected to get him started off right for the holiday season by discoursing sweet music. Well, anyhow, music.

When we at last stood under his window and the leader had given us the note which he did by blowing into something that looked like a hypodermic we began to sing that old classic, Christians Awake. Hardly had we sung the first line when the upstairs window flew open and a red face tastefully framed in white whiskers, popped out. The face seemed to be talking violently but unfortunately the music drowned out most of the speech which so far as I could tell, seemed to consist almost entirely of the words, silly fathead."

When the first verse had ended we heard the rest of it. While the language was such as one would hardly have expected from a pillar of the church we gathered that the particular Christian we had awakened had gone to bed with the neuralgia and had just succeeded in getting to sleep when we roused

him. And what I mean, he was roused. The second verse was not sung. The party drifted along to the next place.

There is no need to go into further detail regarding that horrible night. Everything went wrong. We sang for half an hour under the vicar's window and then someone remembered that he had gone to London for the holidays and the house was empty. At the next place they had forgotten to chain the dog and I lost my temper and the seat of my trousers.

Then we got lost and our self appointed guide led us into a pond. We parted at about three in the morning, cold, wet and most certainly lacking in Christmas spirit. If any one had been hardy enough to wish us "a merry Christmas" the whole party, ladies included, would have chased him bow-legged.

Another man, a friend of mine, told me he had had a like experience, but in his case he lost the party altogether and wandered about by himself until four o'clock in the morning. He said that the only person who spoke to him during that time was a policeman. It seems my friend had politely wished the man a merry Christmas and the cop had returned the holiday greeting by suggesting that he (my friend) get to hell out of there.

However I do not believe this story in its entirety. I know my friend. He thinks that

Oratorio Society to Present the Messiah

In presenting Handel's Messiah at Carnegie Hall, December 29, the Oratorio Society of New York will again have the services of the veteran tenor, Dan Beddoe. Appearing as soloist with the Cadek Choral Society in Chattanooga, Tennessee, December 4, Mr. Beddoe was greeted by an audience of 5,500. The society's concert, Mendelssohn's Elijah, conducted by J. Oscar Miller, not only crowded the Memorial Auditorium there to capacity but turned away more than five hundred.

Music lovers in New York have heard Dan Beddoe in Elijah on the occasion of its performance by the Oratorio Society. In his role in the coming production of the Messiah, whose presentation at Christmas-time has become a tradition with the Oratorio Society, Mr. Beddoe will sing under the direction of Albert Stoessel, conductor of this oldest choral ensemble in New York. This performance constitutes the 108th presentation by the Society of Handel's celebrated choral work. Appearing as soloists with Mr. Beddoe will be Irene Williams, soprano; Marie Powers, alto and Robert M. Crawford, bass.

Schipa Returns to Chicago Opera

Makes Bow of Season in Traviata—Sold-out House Bids Kiepora Farewell—Noel Eadie Sings Final Performance in Magic Flute—Meistersinger and Herodiade Repeated—A Triple Bill

RIGOLETTO, DECEMBER 7

CHICAGO.—A sold-out house bade farewell to Jan Kiepora, who sang the role of the Duke of Mantua in Verdi's Rigoletto to the Gilda of Noel Eadie. Kiepora and Eadie, as well as John Charles Thomas, who had the title role, were feted buoyantly throughout the evening. This department was informed that Kiepora has been reengaged for fifteen performances next season. This exclusive announcement should prove interesting to the followers of Kiepora. We are able to announce also the reengagement of Noel Eadie, who has been one of the "finds" of Herbert Witherspoon.

LA TRAVIATA, DECEMBER 8

Tito Schipa made his premiere bow of the season as Alfredo Germont in Verdi's Traviata, and Augusto Beuf was heard for the first time here as the father. Otherwise the cast was similar to the one heard recently with Claudio Muzio winning her listeners

once again for her exquisite delineation of the role of Violetta.

Schipa, a great favorite in our midst, has returned to the scene of his previous triumphs in glorious fettle. The voice is as fresh as ever and, guided by a master mind, it responds to every demand of its happy possessor. To those qualities must be added a certain modesty of mien that registers over the footlights. Schipa's success left no doubt as to the pleasure derived from his singing and acting.

Augusto Beuf lent nobility to the role of Germont, Sr. This role stamps him as one of the most valuable members of the personnel of our company. Moranzoni conducted another performance entirely to his credit.

TRIPLE BILL, DECEMBER 9

We expected that L'Oracolo, Gianni Schicchi and the ballet and chorus from (Continued on page 48)

SALZBURG (AUSTRIA) FESTIVALS

July 30-August 31, 1932

OPERAS	BY	CONDUCTOR
Magic Flute	Mozart	Bruno Walter
Seraglio	"	Fritz Busch
Così fan Tutte	"	Clemens Krauss
Figaro's Marriage	"	"
Oberon	Weber	Bruno Walter
Orpheus and Eurydice	Gluck	"
Rosenkavalier	Strauss	Clemens Krauss
Woman Without a Shadow	"	"
Fidelio	Beethoven	Indefinite

DRAMAS

Everyman, in front of the Cathedral, staged by Max Reinhardt.

Das jüngste Gericht (Judgment Day), by G. F. Handel.

Ten orchestra concerts with Vienna Philharmonic—Conductors: Bruno Walter, Clemens Krauss, Fritz Busch, Leopold Stokowski, Philippe Gaubert, Richard Strauss.

Also five Cathedral concerts and six Serenades.

Holders of tickets or vouchers of the Salzburg Festival Plays are exempted from the Austrian visa when crossing the Austrian frontier between June 30 and the day of the performance marked on the ticket or voucher.

As in previous years tickets will be sold at the Austrian Tourist Information Office, 400 Madison Avenue, New York, N. Y.

Frank



Mannheimer

American Pianist

Will arrive in America for
a tour of two months, Feb-
ruary and March, 1932,
appearing in the following
States—Arkansas, Okla-
homa, Texas, Illinois, Ohio
and New York.

For limited available dates
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Piano

Omaha Symphony Concert Opens New Joslyn Memorial Auditorium

First Performance of Eliot B. Wheaton's Transcription for Full
Orchestra a Feature of Initial Program—Conductor Littau and His
Players Offer Unusually Satisfying Contributions—Noted
Artists Heard in Recital

OMAHA, NEB.—The opening of the Omaha Symphony Orchestra's present season, delayed until the completion of the Joslyn Memorial, took place December 1 under the most favorable conditions. In a concert hall of rare beauty, with an audience in festive mood and attire, and with every seat in the auditorium occupied, the event was consummated in such a manner as to answer all expectations, and to promise well for future performances. The orchestra itself has been materially strengthened. New players have been added in practically every department, with the result that a higher degree of mechanical precision has been attained, and, what is more important, higher standards of orchestral euphony. These changes are the more noticeable on account of the splendid acoustics of the new auditorium.

A Fugue in C minor, from Bach's Musical Offering, transcribed for full orchestra by Eliot B. Wheaton, was the opening number, receiving, on this occasion, its first audition anywhere. A work of large dimensions, conceived and executed in Bach's grand manner, it has been skilfully and sympathetically adapted by Mr. Wheaton to the larger medium and proved a most interesting and worthwhile addition to the orchestral literature. Its preparation by the director, Joseph Littau, had plainly been a labor of love, for through the maze of its contrapuntal complexities the fine theme stood forth in constant and clear relief, the interest growing with each successive appearance; and all the various elements so blended as to form a complete, harmonious and arresting whole. Mr. Wheaton's work shows understanding and skill.

The one Wagnerian excerpt on the program, the Bacchanale from Tannhauser, received a colorful interpretation. The demands on the orchestra were adequately met and there were many delightful details of phrasing and shading. A girls' glee club, directed by Carol Pitts, further enhanced the effect by singing some of the choral episodes. The Frank D minor symphony, in a finely conceived and intimate version, made its expected profound and moving effect, and a march from Rimsky-Korsakoff's Coq d'Or brought the program to a glamorous close.

Frances Nash, the soloist, chose Chopin's E minor concerto as the medium for her artistic offerings, and unfolded, measure after measure, the charms of this work. The pianist has grown noticeably in artistic stature since her last previous appearance here. Her

playing still shows marked individuality of style, flashing finger work, vital rhythms and clear phrasing, and in addition it has acquired greater warmth and range of coloring; a style more definitely mature and authoritative. Her version of the Chopin work, with its bold pronouncement of the main themes, its melodies and brilliant bravura passages, was an experience affording genuine pleasure, and the close was the signal for an ovation of applause from the audience.

The program was repeated in its entirety on the afternoon of December 2.

RICHARD CROOKS IN TUESDAY MUSICAL CLUB RECITAL

To Richard Crooks came the honor this year of being chosen to open the season for the local Tuesday Musical club. That the choice was a fortunate one was well attested by the generous applause that followed the artist's various offerings and the commendatory notices of his work in the local press. Selecting his numbers almost entirely from the literature of German Lieder, Mr. Crooks gave highly colored and deeply felt readings of song groups by Schubert, Brahms and Strauss, following these by a group of four numbers in English. A good sized audience received the artist most cordially.

Philip Evans played the piano accompaniments and, in addition, a group of solo numbers.

ROLAND HAYES SPONSORED

Roland Hayes, tenor, was presented here in a recital sponsored by the Omaha Interracial Committee in the auditorium of the Technical High School. The program was skilfully chosen from many sources: classical German, old Italian, French, Russian, and American. And there was a group of Negro Spirituals, in which field Mr. Hayes is unique and inimitable. The accompanist, Percival Parham, performed his allotted task with distinction.

PALMER CHRISTIAN GIVES ORGAN PROGRAM

Palmer Christian, organist, came here last Sunday at the invitation of the Society of Liberal Arts for the purpose of inaugurating the organ which has been installed in the concert hall of the new Joslyn Memorial. Mr. Christian gave two recitals in the course of the day, both of which were attended by capacity audiences. His programs were representative of the organ literature at its best estate, and were calculated to reveal his own art and the varied resources of the instrument.

I. P. D.

Gabrilowitsch's Activities as Conductor and Pianist

Ossip Gabrilowitsch, director of the Detroit Symphony Orchestra, recently completed a tour with that organization which included concerts in several middle western cities. During this month Mr. Gabrilowitsch takes his orchestra on a tour of New England. Among the novelties recently played by the Detroit Symphony was a symphony by Lopatnikoff, young Russian composer, which had its world premiere last spring at the Music Festival in Bremen, Germany. Henry Hadley's suite, *Streets of Peking*, was another offering new to Detroit.

January engagements for Mr. Gabrilowitsch include his appearances, already announced in the Musical Courier, at the head of the New York Philharmonic-Symphony on January 6, 8 and 10, to replace Toscanini. Mr. Gabrilowitsch, in his capacity as pianist, will be soloist with the New York Philharmonic on January 21 and 22, Bruno Walter conducting. Other appearances as pianist are with the St. Louis Symphony Orchestra and with the Chicago Symphony Orchestra. He returns to Detroit March 1 to resume his activities at the head of the Detroit Symphony. At the close of the Detroit season in April Gabrilowitsch will go to Havana, where he has been booked for several engagements as pianist and orchestra director.

Ethel Luening in Recital in Victoria

Ethel Luening, soprano, recently appeared in recital in Victoria, B. C., together with her husband, Otto Luening, holder of a Guggenheim award for two years, who assisted her at the piano and in flute obbligatos. According to the Victoria Daily Colonist, "Seldom has any singer here been accorded more spontaneous applause than broke from the audience at the close of her first enchanting number with flute obbligato played by her husband, Otto Luening, the Nightingale Scene from Handel's *Il Penseroso*. And from that point on, her success had the quality of a crescendo . . . A tech-

nical facility which is rarely rivaled, associated with perfect intonation, effortless production, a tone which had delicate lusciousness and was capable of lovely shades of feeling, gave distinction of interpretation as well as of technical artistry to everything attempted."

Havana Hears Hager and Pepe del Campo

HAVANA.—Among the most interesting musical features of the present season, outstanding were the two concerts given by the American mezzo-soprano, Mina Hager, under the auspices of the Philharmonic Society of Havana, directed by Maestro Sanjuan. In both concerts Miss Hager proved to be a singer of high quality and a competent polyglot, for she used English, French and Spanish, with excellent diction in the three languages. Arias from *Samson and Delilah* and from Bizet's *Carmen* were the high points of her performance. Besides that, she was heard in broadcast from Station CMK at the Plaza Hotel.

Ossip Gabrilowitsch, conductor and pianist, will appear with the Philharmonic Orchestra later during the present musical season.

Pepe del Campo is giving pleasure to the radio fanatics three times a week from Station CMC of the Cuban Telephone Company. Mr. del Campo (who used to be an operatic tenor and singer in the Spanish "zarzuelas," has become one of our most popular radio artists.

Also from CMC, Gonzalo Roig, director of the Cuban Symphony Orchestra, is giving a weekly series of concerts with such good music as works by Strana, Tirindelli, Dvorak, Offenbach, etc. The soloist is always the Cuban coloratura soprano, Zoila Galvez, with a sweet voice of good range. She sang arias from *Pearl Fishers*, *Puritani*, *Barber of Seville*, and other standard operas.

From Station CMQ (formerly 20H), owned by José Fernández, there is also excellent music. In November the broadcasts gave complete operas (phonograph records, of course) *Trovatore*, *Traviata*, *Lucia*, *An-*

drea Chenier, *Tosca*, *Faust*, *Werther*, *Fedora*, *Boheme*, *Cavalleria Rusticana*, *Pagliacci*; and almost complete *Otello*, *Force of Destiny*, *Mefistofele*, *Norma*, *Turandot*, etc. Three times a week Mr. Fernández broadcasts operatic programs exclusively. There are no advertisements during the broadcasting.

It is a pity that no opera companies visit Havana at present, but at least the radio supplies us with welcome synthetic lyric delights.

R. M. A.

Portland, Ore., Enjoys Orchestra Concerts

Ganz Soloist with Symphony—
Junior Orchestra Opens Season

PORTLAND, ORE.—Featuring Rudolph Ganz, pianist, the Portland Symphony Orchestra, Willem van Hoogstraten conductor, gave its third concert, November 30, in the auditorium. Dr. van Hoogstraten led his forces through Beethoven's eighth symphony, giving a stirring performance. The score was presented to the orchestra by A. Owen Sanders, solo clarinetist. Following the symphony, Mr. Ganz played Rachmaninoff's second concerto for piano and orchestra, op. 18. He was recalled five times. Wagner's *Tannhauser* overture closed the program.

The orchestra's first Sunday matinee program included Dvorak's *New World* Symphony, which offered an opportunity to hear the exquisite work of the English horn player, H. Berardinelli. Dr. van Hoogstraten also programmed the overture to *The Marriage of Figaro*, Mozart; *Emperor Waltz*, Strauss; *Minuet*, Boccherini.

Led by its conductor, Jacques Gershkovitch, the Portland Junior Symphony Orchestra opened its eighth season in the Auditorium. Without the assistance of professional musicians, the youngsters played Beethoven's third symphony with distinction. Next came *The Call of the West* by Father Dominic, Oregon composer. The new work is a symphonic poem, picturing the vicissitudes and victories of the pioneer. It made a decided hit. Anna May Nolan, young Portlander, was the soloist, offering the allegro ma non troppo movement of Beethoven's D major concerto for violin and orchestra. The organization, which has a complete instrumentation, numbers ninety-five boys and girls in their teens and the training is strenuous. Sponsored by the Junior Symphony Association, the orchestra gives three concerts each season. Officers of the association are Mrs. M. Lloyd Frank, president; Mrs. Robert H. Noyes, vice-president; Paul F. Nolan, secretary; Horace Mecklem, treasurer; Mrs. Elbert C. Peets, manager.

J. R. O.

Aguilar Quartet to Present New Works

The Aguilar Lute Quartet, bringing new works written especially for them by European composers, recently arrived to begin a transcontinental tour of this country. The Aguilars will give the first American performances of a Suite of Old Spain by Turina and Four Dances by Ernst Hallfiter. For them Stravinsky has made a special arrangement of his *Eight Piece Suite*, and Ravel is now writing a work for four lutes to be completed shortly and performed during the current American tour of the Aguilars.

An innovation in orchestral music has been undertaken by Hallfiter and Turina, who are composing for lute quartet with orchestra. Turina's concerto for lutes with orchestra is to be performed by the Aguilar Quartet with the Madrid Symphony Orchestra under Arbos next spring. Hallfiter's suite for the same combination will be finished in April.

La Argentina Decorated

La Argentina was recently honored by the new government of Spain when Manuel Azana, president of the Spanish Republic, conferred upon the dancer the Cross of Isabella the Catholic. Mme. Argentina is the first person to be decorated since the proclamation of the republic, and she is the only woman to be thus distinguished. The order was given in recognition of her service to Spanish art, and came as the climax of a tour which included almost every important city of Europe.

As already announced, Mme. Argentina arrives in New York on December 23. Two New York recitals, December 29 and January 3, at Town Hall, will precede her transcontinental tour. Mme. Argentina brings with her as assisting artist Luis Galve, Spanish pianist.

Louise Mercer Lectures Over Radio

Louise Mercer, pianist, has been broadcasting a series of lectures on the development of the modern piano from the harpsichord. Miss Mercer broadcasts from Memphis, Tenn. She is an artist-pupil of Ernesto Berumen of New York.

ZIMRAIST



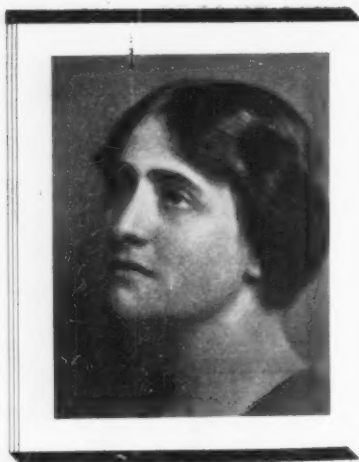
"HE WALKED WITH THE HIGH GODS OF MUSIC."

William J. Henderson, *New York Sun*, February 13, 1931.

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Flying Dutchman at Metropolitan Wins Praise for Jeritza and Schorr

Bori and Gigli Star in Manon; Corona and Lauri-Volpi in Aida; Jeritza, Martinelli and Pinza in Carmen—Benefit Performance of L'Oracolo and LaNotte di Zoraima—L'Africana Presented—Popular Artists on Sunday Program

Manon, December 7

Massenet's Manon has become one of the brightest jewels in Gatti-Casazza's diadem, sustaining as it does the glory of French operatic art and the best traditions of the Metropolitan's interpretative artists.

Like Carmen, Manon is a severely specialized role which pitilessly exposes an interpreter who is not endowed with all the vocal and histrionic graces. Lucrezia Bori's Manon is easily one of the striking portraits of contemporary lyric art; silken grace, dramatic intensity and vocal beauty are commanded by Miss Bori, in addition to an exquisite presence which is sensitive to all the subtleties of the score and text.

Gigli's Des Grieux was again impressive. He realizes the stylistic demands of the role, and rises to them with infinite resourcefulness. The Gigli voice shone forth in its usual lustrous beauty.

Other interpreters under the admirable conductor, Hasselmans, were Dominelli, Egner, Flexer, DeLuca, Rothier, Bada, Altglass, Cehanovsky, Gabor, and Ananian.

Flying Dutchman, December 9

Wagner's early opera, with its atmosphere of eerie superstition and its wild tang of the sea, had its seasonal resumption with Jeritza and Schorr in the leading roles, as in previous performances of this arresting work at the Metropolitan.

Bodanzky conducted, as usual, and Julia Claussen sang Mary, Max Lorenz was Erik, Ivar Andresen did Daland, and Hans Clemens was the Steersman.

Jeritza, with her vibrant voice, meaningful singing, and graphic powers of delineation, makes Senta as fascinating a portrayal as the New York opera house offers at present. The diva was in excellent voice and registered a striking personal success.

As the Dutchman, Schorr is ideally cast, for he voices his measures with mellow tone and suggests all the mystery and passionate sorrow of the gloomy role.

The Erik found fresh and sympathetic response from Max Lorenz; Andresen sang vigorously and acted with appropriate robustness as Daland; Clemens put spirit and agreeable vocalism into the small part of the Steersman.

Bodanzky's musical grasp and experienced baton emphasized the many musical beauties of the score.

Better mechanical management of the moving ship in the last act would not be amiss in future performances of The Flying Dutchman at the Metropolitan.

L'Oracolo and La Notte di Zoraima (Matinee), December 10

Two one-act operas, L'Oracolo and La Notte di Zoraima, were given in the afternoon for the benefit of the Florence Crittenton League. Among those in the cast for L'Oracolo were Bori, Wakefield, Scotti, Tokatyan, Pasero, D'Angelo and Paltrinieri. Vincente Bellezza conducted. Rosa Ponselle again appeared in the principal role of La Notte di Zoraima. The cast also included Aida Dominelli, Jagel, Basiola, D'Angelo, Gabor, Wolfe, Paltrinieri and Tedesco. Tulio Serafin conducted.

Aida, December 10

Leonora Corona added strikingly to her attainments with this performance in the role of the dusky Ethiopian princess whose enslavement and romantic death represent one of the major tragedies of grand opera.

The Corona interpretation is poignant with passion and suggestive sentiment. Pictorially the American soprano typifies a woman as beautiful as she is regal. Nothing less is plausible to explain the infatuation of Radames and his rejection of the desirable Amneris. Miss Corona was in her best voice, which meant full and rich tone and its expressive and intelligent use in the passionate as well as the lyrical vocal episodes projected by Aida. The singer had eager and applause response from her listeners.

Lauri-Volpi, in possession of his most pronounced vocal and histrionic abilities, was a spirited Radames. Karin Branzell lent stateliness and tonal richness to the role of Amneris.

A newcomer of this season, the American (Indiana) basso Carlton Gould, revealed a pleasant voice and appropriate Verdian style as the King. The High Priest was Ezio Pinza, always a dignified and effective artist. Marek Windheim, Aida

Dominelli, and Giuseppe de Luca (Amnaso) completed the cast presided over tactfully by Tullio Serafin's baton.

Carmen, December 11

Second seasonal hearing of Bizet's masterpiece, Maria Jeritza in the title part. Giovanni Martinelli as Don Jose. Ezio Pinza, the Toreador.

The foregoing facts require no adjectival gilding, for they tell their own story of vocal excellence, and expert and passionate acting in projecting the imperishable story of the libretto.

Jeritza several years ago declared that she does not look upon Carmen as one of her ideal roles but the diva could hardly say that today, for she has developed the character into a typical and completely fascinating portrait and she presents the music with every feature of its Spanish coloring and feeling and its compelling rhythmic allurements.

The Don Jose of Martinelli stands out because of its histrionic fervor and its vocal fullness and intensity. The Flower Song delivered by this artist is a model of tonal emotion and taste in phrasing.

Pinza makes the most of a part that always has puzzled even the best of baritones because of its disturbing tessitura in the Toreador song. The number found its master in Pinza, who also fills the eye with his athletic figure and his grace of movement and gesture.

Nanette Guilford did Micaela, and others in the cast were Mmes. Flexer and Dominelli and Messrs. Picco, Bada, D'Angelo, and Cehanovsky. Louis Hasselmans conducted a lively and suggestive performance.

Meistersinger, December 12

Hans Sachs, perhaps the most genial and beloved protagonist of all Wagner's creations, went about his always delectable intrigue for the third time of the month-old season. Again the cobbler's conniving succeeded in the bestowal of Eva's willing hand on the triumphant Walther. But that is not news. Hardly, also, of a novel character is the report that Friedrich Schorr, in his best part, repeated his sympathetic and natural delineation of the Nuremberg shoemaker-poet.

It is enough for the record to say that the other Mastersingers, particularly Beckmesser (Gustav Schutzendorf) and Pogner (Pavel Ludikar, who replaced Ivar Andresen at a last moment's notice) sang and acted with genuine art. Maria Mueller's Eva was beautifully portrayed (her Footstool duet with Schorr being, for this reviewer, one of the highlights of the performance); Rudolf Laubenthal's Walther, as always, was meaningfully and musically sung, and drawn with conviction; Hans Clemens' David had the right degree of comedy with a sympathetic foil in Karin Branzell as Magdalene. The third act ensemble music received gracious and expressive interpretation; the apprentices sang and danced with appropriate spirit; and Mr. Bodanzky directed the whole with deftness, alacrity, and musicianship.

L'Africana, December 12

A non-subscription performance of L'Africana was given on Saturday evening with Ponselle, Mario, Gigli, Danise, Rothier, Pasero and Tedesco in the cast. Serafin conducted.

Sunday Night Concert, December 13

What united effort can accomplish was shown at the latest Sunday night concert in the Metropolitan Opera House, which the United National Council of Jewish Juniors took over, a sold-out house, with many standees rewarding their enterprise.

From the ringing trumpet tones of Beethoven's Leonore overture to the closing

Cavalleria Rusticana excerpt Conductor Pelletier had things well in hand. Perhaps the most impressive item of the program was the ensemble from Boito's Mefistofele, Ezio Pinza, and the chorus stage band and orchestra accomplishing mellifluous gradations of sound. Queena Mario and Claudio Frigerio united in a La Traviata duet, winning applause. Cavalleria Rusticana, sung in concert form, presented Jeritza, Flexer, Tokatyan, Gandolfi and Falco, the five singers putting art and verve into their performance. Hearty singing of the chorus was heard in the Easter Song and Drinking Song.

A Russian-Italian program is scheduled for tomorrow, Sunday evening, featuring the Don Cossack Russian Male Chorus.

January Recitals of NBC Artists

Paderewski's return is included in the January New York recitals by artists associated with NBC Artists Service. His recital is scheduled for January 23 in Carnegie Hall. The month's recitals opens with the final program of Guy Maier's series of children's concerts in the Barbizon Plaza, January 2. On January 3 Victor Chenkin gives another program of international folk songs at the Guild Theater. Maria Carreras, pianist, will present her only local recital of the season in Carnegie Hall, January 8. John Charles Thomas appears at Town Hall, January 10. On January 15, Harry Braun, violinist, makes his debut in Carnegie Hall. At his Carnegie Hall recital, January 19, Paul Kochanski will give the first American performance of Szymanowski's concerto op. 35.

The Musical Art Quartet appears at Town Hall, January 19. The following evening the Gordon String Quartet will be heard. The latter's program includes the first performance of Ernest Schelling's Divertimento for String Quartet and Piano Obligato. The composer will be at the piano. Sascha Gorodnitzky, pianist, appears in Carnegie Hall, January 28.

The final concert this season of the New York Sinfonietta, Quinto Maganini, conductor, will be held in Town Hall, January 30. The program includes the first performance of Maganini's own Suite A Tre for flute, violin and cello, and works by contemporary American composers. Adele Marcus, pianist, gives a recital in Town Hall, January 30. Anderson and Scionti will be heard in a recital for two pianos in Town Hall, January 31.


Christmas Music at Calvary Church, New York

John Bland's choir at Calvary Church, New York, will sing the following programs at Christmas time. On Christmas Eve, In a Stable (King); Silent Night (traditional); How Far to Bethlehem (Shaw); Neighbors of Bethlehem (Gevaert); We Greet Thee (old Polish); Bring a Torch (old French); Happy Bethlehem (Basque); Trees Do Moan (Mountain Whites); Holly and the Ivy (Boughton); Jesus, Gentle Babe (Gevaert); When Christ Was Born (French); Twixt Ox and Ass (Gevaert); O'er the Cradle (Breton). On Christmas Day, Adeste Fideles; Kyrie and Credo in G (Schubert); While Shepherds Watched (Thiman); O Jerusalem (West); Hallelujah Chorus (Handel); Sanctus in F (Gounod); Softly the Holy Dawn (Traditional). There will be an orchestra of trumpets and drums.

Rosette Anday Arrives December 22

Rosette Anday, a leading contralto of the Vienna State Opera, who is to make her first American visit this season, will arrive here on the S.S. Bremen, December 22. Her debut in this country takes place in New York, December 28. Following this she will begin an eight weeks' tour which will carry her to the Pacific Coast.

In addition to her engagements at the Vienna State Opera, Mme. Anday has appeared as guest artist at Covent Garden, La Scala, Berlin State Opera, Royal Opera House of Budapest and Teatro Colon in Buenos Aires. She has sung under Richard Strauss, Bruno Walter, Karl Muck, Furtwaengler, Mengelberg, Monteux, Pierre and Klemperer.



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DUSOLINA

MORE PERFECT ART IS DIFFICULT TO IMAGINE
—Dallas Times Herald

SOMETHING TO BE MARVELLED AT
—Melbourne Age

PERFECT ITALIAN BEL CANTO
—Amsterdam Het Vaterland

GLORIOUS TALENT
—Indianapolis Star



RADIATES SOMETHING TRANSCENDENTAL
—Berliner Tageblatt

GREATEST TRAGEDIENNE ON EUROPEAN STAGE
—Hamburger Correspondent

LEGENDARY MAGNIFICENCE
—Los Angeles Times

MAGNIFICENT PRESENCE
—Sidney Herald

MOST BEAUTIFUL LIVING VOICE
—Berlin Zeitung

TO HER NO HUMAN EMOTION IS UNKNOWN
—Kolnische Zeitung

MAKES ONE GLAD TO BE ALIVE
—New York Morning Telegraph

GIANNINI

ART AT ITS HIGHEST STANDARD
—Melbourne Herald

WHAT A GLORIOUS VOICE—MAGNIFICENT PERSONALITY
—Indianapolis Times

ALWAYS ENRAPTURES HER LISTENERS
—Berlin Tempo

Music Clubs in Portland, Me.,

Show Surprising Activity

Numerous Concerts and Recitals Given—Other Notes of Interest

PORTLAND, ME.—The opening organ concert of the twentieth season under the direction of the Portland Music Commission took place in City Hall Auditorium before a large audience. Charles Raymond Cronham, municipal organist, presented a varied program on the Kotschmar Memorial Organ, the gift of Cyrus H. K. Curtis of Philadelphia, a native of Portland. Orville B. Denison led the community singing. Arthur W. Jordan, chairman of the City Council, addressed the audience, stating that the City of Portland was the pioneer in municipality support of music in the United States.

Mr. Cronham's program included compositions by Rimsky-Korsakoff, Humperdinck, Rossini, Bonnet, Corelli and Sturgis. His ability as an organist, both in technical and interpretative powers, has won him a distinctive place among American musicians.

Sylvia Rowell, violinist, a pupil of David E. Fisher, and Loretta Larochelle, pianist, a pupil of Ethel Fullerton Hatch, were the winners in the contest conducted by the Junior Department of the Maine Federation of Music Clubs. Each was awarded ten dollars. Miss Rowell is a member of the Junior and Senior Rossini Clubs, and Miss Larochelle, of the Music Questors and the Junior Rossini Club. Ruth M. Burke had charge of the contest, which was held in the studio of Mary Seiders. The judges were: Violin, Sara Silverman, Catherine Patrick and Alfred Gwynne Morang; piano, Mary Seiders, Clarice Merriman Smith of Readfield, and Zilphaetta Butterfield.

The Maine Federation of Music Clubs was host at the Fraternity House, where approximately one hundred persons called to pay tribute to the work accomplished in music by the Music School of the House. Hazel Tapley and Ralph Wilson represented the school. Mrs. Guy P. Gannett, president, and Julia Edwards Noyes, vice-president, representing the Federation, served refreshments. Assisting were Loretta Larochelle, Sylvia Rowell, Eleanor Carey, Clotilda Sale, Eleanor Stevens and Margaret Knight, all members of the Junior Rossini Club. Madeleine Gannett, daughter of the president of

the Federation, had charge of the guest book.

Those taking part in the program were Carol Tyler, a pupil of Hilda Baker, Dorothea Lindenburger, Reta Corcoran, Muriel Lindenburger, pupil of Arthur Erickson; Florence Farrell, Betty Joyce, Rose Lerman, and a group of singers called The Happies. Representatives from Junior Clubs throughout Maine were present.

The Junior Mendelssohn Club, comprised of pupils of Yvonne Montpelier, held a meeting in the studio of their teacher. Twenty-nine members were present. Harriette Bourne conducted the study-period and announced a musical scrap book contest. At the close of the season a prize will be awarded for the best book. Angela Langella was in charge of the program, which included a paper on Oriental Music by Goldie Kauffmann, illustrated by a piano solo, and compositions presented by Ruth Levine, Madeline Walsh, and Emily Vaca.

The Longfellow Chapter of the Delphian Society discussed The Dutch School of Counterpoint and the Sixteenth Century Music at the home of Mrs. Carroll S. Chaplin of the Western Promenade. Mrs. Linwood W. Easton was the leader. Those taking part in the discussion were Mrs. C. A. Lacroix, Mrs. Frederick C. Rozelle, Mrs. Edward O'Neil, Grace E. Allyn, Mrs. Arthur E. Corey, Mrs. George Thomas Dealey and Mrs. Harold D. Gerrish.

Members of the Rossini Club entertained the Elks' Club with an interesting program. Mary A. O'Neil, elocutionist, gave readings. Sylvia Rowell, violinist, presented several of her own compositions. Others taking part were Florence Coffey, Florence Coolidge Seaford, Mrs. Joseph B. Kahill, and Eleanor Carey. Willard Woodbury was the speaker.

Julia Edwards Noyes, chairman of radio in the Maine Federation of Music Clubs, presented a group of musicians over WCHS November 29. The Immanuel Baptist Choir, under the direction of Susan G. Coffin, gave compositions by Kopyloff, Stainer and Gaul. The soloists were Wesley Lewis, Virgil Smith, Evelyn Badger Carroll and Isabelle Jones. Mrs. Foster L. Haviland,

chairman of church music in the Maine Federation, assisted Miss Noyes in arranging the program, which was the first of a series to be given regularly over the Portland station.

The annual Christmas fair of the Church of the Messiah was featured by a musical program. Mrs. William E. Shedd was general chairman of the arrangements. Those taking part were Mrs. Silas Burbank, Mrs. Carleton W. Andrews, Myrtle and Eleanor Roche, Ada May Hiles, Mrs. Alvah Kitchen and Genevieve Kitchen.

The recently formed orchestra of the Woodfords Congregational Church School made its first appearance at the entertainment given in connection with the annual Christmas fair in the parish house. Forty children took part in the Trip to Melody Land, which was coached and directed by Mrs. Iva Hodgkins. Mary Thompson directed the folk dancing and Mrs. James Trewhella designed the costumes. Dorothy Jones and Ralph Beal also presented solos. Mrs. Albert Davis was in charge of the tickets and Lila Cox was chairman of the supper arrangements.

William E. Dailey, Jr., former organist and musical director of the Holy Cross Cathedral in Boston, gave the first of a series of organ recitals on the Sacred Heart Church Organ. Mr. Dailey's program included compositions by Rubenstein, Russell, Dethier, Widor, Beethoven, Guilman and Wagner, the Reverend Peter Poinar, pastor of St. Louis Church, tenor, and Edward Sullivan Tolan, violinist, assisted on the program. Father Poinar sang Bizet's *Agnus Dei* and Gounod's *Ave Maria*. Mr. Tolan played the Largo movement of The New World Symphony by Dvorak-Fisher; and a transcription by Papin of the aria *My Heart at Thy Sweet Voice* from the opera, *Samson and Delilah*, by Saint-Saens.

Mrs. George F. Gould was re-elected president of the Polyphonic Society recently. Others officers are John P. Thomas, vice-president; Helen C. Ward, secretary; Ethel Berry, treasurer.

The Advisory Educational Board of the Portland Rossini Club assisted Mrs. Joseph B. Kahill, senior councillor of the Junior Rossini Club, at the home of Agnes G. Keating, one of the members of the board, at the November meeting, the first in a series of programs. Mrs. Guy P. Gannett, president of the Maine Federation of Music Clubs, and Julia Edwards Noyes, vice-president, were guest speakers. Mrs. Gannett urged careful study for the Junior members, and Miss Noyes talked on Negro Spirituals.

Miss Keating gave an informal talk on spirituals, illustrated by members of the Club. Marcia Merrill, contralto, and Ruth Ellen Dods, pianist, members of the advisory board, also took part on the program. Other members of the board are Mary A. Seiders, Louise H. Armstrong and Mrs. Charles B. Doten. Loretta Larochelle, pianist and president of the club, was chairman of the evening's program, which consisted of compositions by Elizabeth Knight of Westbrook, violinist; Barbara Todd and Maryjane Ripley, cellists and Mary Saunders, soprano. The vocalists were dressed in costume and sang songs of the South.

Miss Merrill and Miss Armstrong are in charge of the next educational program presenting Christmas Carols, December 24, in the State Street Parish House. Ruth Ellen Dods, head of the piano department at Westbrook Seminary and Junior College, will entertain the Juniors in January at the school, and conduct a program of folk songs. Mrs. Charles B. Doten and Mrs. Kahill will have charge of the February meeting, which is to be in the form of a George Washington celebration. Mary Seiders will present a Viennese program in March. The club will make its first public appearance in April.

Maryjane Ripley, daughter of Mr. and Mrs. Frederick H. Ripley of Dartmouth Street, gave a program of piano compositions in the studio of Yvonne Montpelier. Miss Ripley, a student of Deering High School, is also a cellist of ability. She is a member of the large and small orchestras of the high school. Last summer she held first position in the cello section of the All-Maine State Orchestra at Castine, and is a member of the Junior Rossini Club and president of the Junior Chaminade Club, of which her teacher, Virginia Sweetsir, is councillor.

Miss Ripley's program included works by Haendel, Mozart, Bach, Chopin, Rubinstein, Rachmaninoff and Liszt.

Helen C. Ward, soprano, one of Portland's most accomplished musicians, was elected president of the Portland Rossini Chorus recently. Miss Ward is a member of the Rossini and MacDowell Clubs, and secretary of the Polyphonic Society. She was winner in the Young Artists' Contest at the district finals in New Haven, Conn., in May, 1929, the contests being held under the auspices of the National Federation of Music Clubs. Miss Ward is soloist at Saint Dominic's Church. She has studied with Henrietta D. Rice of Providence, R. I., and H. Wellington Smith of New York, and is doing concert work in addition to her club activities.

A. C.

TO INVADE AMERICA



STELL ANDERSEN AND SILVIO SCIONTO

in Taormina, Italy, with *Isola Bella* in the background. They have been giving a series of two-piano recitals in Italy for the past few weeks, and return here late this month to begin their American tour.

Cincinnati Orchestra Plays Wagenaar Work

His Divertissement Heard for First Time Locally and Under Goossens' Direction — Grace Moore, Soloist With Orchestra

CINCINNATI, O.—Grace Moore's lyric voice was heard in *Depuis le Jour* (Charpentier) and a group of French and German songs when she appeared as soloist with the Cincinnati Symphony Orchestra under the baton of Eugene Goossens on Thanksgiving Evening. It was the first snowy night of the season but the audience made up in enthusiasm for those few absences because of holiday and weather. Miss Moore's phrasing, rich coloring, exquisite understanding of music and text brought her insistent applause.

Mr. Goossens is an interpreter of the classics who gives satisfaction and pleasure to his discriminating listeners, especially in his playing of Brahms. The *F* major symphony was given an excellent reading. The *Alfonso and Estrella* Overture (Schubert) opened the program, and a brilliant performance of the Lohengrin bridal music brought it to a close.

The most interesting number, however, was Bernard Wagenaar's *Divertissement* and the audience received this Cincinnati premiere with much enthusiasm. It is a bit of clever scoring.

M. D.

Diller-Quaile Saturday Concerts

A series of informal students' concerts is being given on Saturday mornings by the children and young people of the preparatory department of the Diller-Quaile School. On December 19 Christmas carols will be sung in addition to the regular program.

LEVINSKAYA COORDINATES THE ARTS

The enterprising principal of the Levinskaya Pianoforte College of London, England, Mme. Marie Levinskaya, has been appointed Chairman of the Coordination Committee of the Faculty of Arts. This committee, which desires to draw together for their mutual benefit the followers of the arts of music, painting and drama recently gave an introductory luncheon with Mme. Levinskaya in the chair at the Faculty of Arts Clubhouse. The speakers (wittily introduced by the chair) were Edwin Evans, music critic and chairman of the London branch of the I. S. C. M., Horace Shipp, a well-known dramatic critic, and Herbert Furst, who spoke on behalf of the Fine Arts.



A comment or two on

HENRY HADLEY'S

conducting of the
Manhattan Symphony Orchestra in its
New York and Brooklyn series
also with the
Pennsylvania Symphony Orchestra

warmly romantic content of the work, and was discerningly paced and proportioned, without any aspects of mere sensationalism, or exaggeration of details for the sake of showy effect.—*Philadelphia Inquirer*, Nov. 30, 1931.

The Brahms third symphony easily captured the evening's honors as music per se.—*New York Times*, November 23, 1931.

Dr. Hadley's enterprise deserves your patronage.—*The New Yorker*.

Brooklynites who insist upon the best, whether in arts, science, business or other affairs, have an opportunity to support this venture. The *Brooklyn Times* believes this should be done.—*Excerpt from Editorial, Brooklyn Times*, November 18, 1931.

The orchestra itself is a different band than even a year ago. The strings are now particularly noteworthy. Brooklyn should welcome this addition to its musical schedule.—*Brooklyn Times*, November 27, 1931.

The popularity which Henry Hadley has achieved as permanent conductor of the Pennsylvania Symphony Orchestra was again demonstrated in the cordiality of the applause with which he was hailed at the concert in Scottish Rite Temple last evening. The feature of the occasion, however, was Dr. Hadley's mellow and sympathetic reading of the lovely First Symphony of Schumann in *B* flat major. It was a reading that brought out the

Beginning with the grandiose Beethoven overture to "Egmont," the orchestra proceeded to negotiate music of various genre and colors with exceptional excellence in all departments. Much fine work was done by the woodwind generally, and the oboe in particular. The tone quality of the violin choir had commendable resonance, and the French horns, notably in the Schumann symphony, which closed the evening's work, were meritorious. Everyone joined in playing "Egmont" with verve, elan and brass quantum sufficient. Dr. Hadley had the situation well in hand, stressing the dynamics that mean so much to Beethoven's music.—*Philadelphia Bulletin*, Nov. 30, 1931.

The program opened with an admirable rendition of Beethoven's "Egmont" overture. The second part was devoted to an equally good reading and performance of Schumann's symphony in *B* flat. The tone of the orchestra was exceptionally fine in the slow movement, and the whole program given with spirit.—*Philadelphia Ledger*, Nov. 30, 1931.

Last night's concert gave evidence of the growing importance of this local organization.—*Philadelphia Record*, Nov. 30, 1931.

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By MOSES SMITH

BOSTON.—Mary Garden made her first appearance on a program of the Boston Symphony Orchestra when she sang the principal solo part in Debussy's *La Demoiselle Elue* at the concert of Friday afternoon and Saturday evening, December 11 and 12. Her triumph was unquestionable, whether judged from the point of view of popular reception or artistic merit. As to the first, she received countless recalls from the Friday matinee audience, and she acknowledged them in the typically "Gardenian" manner. As to the second, we have never heard her sing better or evince greater artistry in opera than in this concert, because of her selection for which skeptics and raised eyebrows. Here was artistic sincerity on the same plane with her *Melisande*—and this is high praise, indeed.

Miss Garden was not at all times in thorough agreement with Mr. Koussevitzky. Her tendency was to dramatize the text and music, and we were inclined to agree with her changes of pace and dynamics. On the whole, the performance was excellent, with Marie Murray, Boston contralto, ably seconding Miss Garden's efforts, and with the Radcliffe Choral Society, trained by G. Wallace Woodworth, holding up its end well.

On a similar plane were the presentations of the other two numbers of an uncommonly interesting program—Vincent d'Indy's *Istar Variations*, played in memory of the composer's recent death, and Strauss' *Don Quixote*, unheard here in nine years. In the latter work Jean Bedetti, 'cello soloist, and Jean Lefranc, viola soloist, contributed to the finely conceived orchestral version of Mr. Koussevitzky, and Richard Burgin played exquisitely the numerous solo passages for violin.

SERIES OPENS AT BOSTON GARDEN

The most significant of the other musical activities of the week was the inaugural program, December 6, of the series at the Bos-

ton Garden, from which it is hoped to realize a profit for the unemployed. The newly organized Civic Symphony Orchestra, led by Thompson Stone, played to an audience of nearly 7,000 people. Though they appeared lost in the huge arena, which seats close to 20,000, the popular response was not discouraging for a first attempt. Reinald Werrenrath, soloist, was by far the outstanding attraction. The audience stopped the show after his last encore, begging for more. Arthur Fiedler was guest conductor in the 1812 Overture (Tchaikowsky). The orchestral performance was capable, though Mr. Stone is scarcely likely to fare more successfully in a series of popular programs than he has in the classical lists of the People's Symphony Orchestra. On the opening night, moreover, the attempts at amplification were very bad, and the orchestra was therefore not heard at its best.

Earlier in the day Fritz Kreisler had played at Symphony Hall before an audience which, like that at his concert earlier in the season, did not quite fill the hall.

Another second appearance for the season was that of the Don Cossack Chorus in Symphony Hall on Monday evening. As in previous cases, the audience was very large, and showed unrestrained approval—even to foot-stamping and cheering—of singers and their conductor, Serge Jaroff. Meanwhile Anne Eagleston Kydd was singing an interesting program, which she called *Song Americana*, at Jordan Hall. The music, all of which was by American composers, formed a sort of historical survey of our song literature, which the singer divided into three periods: The Firm Foundation, with selections from pre-revolutionary hymns; The Theater, including ballads and airs from operas and plays, from the time of the Revolution to the Civil War; and a long group of songs, beginning with Francis Hopkinson of the 18th century and ending with Stephen Foster's *Old Folks at Home*.

Though the subject-matter of the program tended inevitably toward monotony, the concert was an excellent example of how singers may provide interesting concerts by avoiding the beaten track. Furthermore, Miss Kydd employed expressively a soprano voice of good quality. Only a tendency to flat, in the slower-moving, less ornamental songs, detracted from the merit of the performance. Excellent printed notes on the third group of songs, supplemented by oral comment on the preceding numbers, gave further pleasure to a fashionable audience.

CONFIDENT DEBUTANT

Equally enjoyable was the debut recital of Katharine Cunningham Gray, local soprano, in Jordan Hall the following evening. Unlike the typical timid debutant, Miss Gray was not tentative in the delivery of her program of songs in five languages, but struck out confidently, presenting clear conception of music and words. She did not hesitate to employ facial gestures when these would assist in making her presentation more effective. In other words, here was a debutant who displayed imagination and personality. Her voice, not unpleasant, though somewhat husky, is the least of this promising artist's many virtues. Good looks and poise are others.

The other performances of the week took place without undue excitement. Jacques Cartier danced for the first time in Boston on Tuesday afternoon before a large audience at the Hotel Statler; Marion Kingsbury, soprano, and Iacobus Langendoen, cellist of the Boston Symphony Orchestra, gave a splendid, unhackneyed joint program at Jordan Hall on Wednesday evening; and the following evening in the same hall Henry Zimmer, lyric baritone, presented a debut recital.

MORNING MUSICALES SUCCESSFUL

A remarkable instance of a successful musical enterprise, promoted without professional managerial direction, is the series of Boston Morning Musicales, held at the Hotel Statler on six Wednesdays through the season. After three seasons of constantly increasing interest the sponsor, the Boston School of Occupational Therapy, announces that this year's series, beginning on December 16, was almost sold out in advance. And at \$25 a subscription! The artists for this season's cycle are Claudia Muzio, Elisabeth Rethberg, Ignace Paderewski, John Charles Thomas, Jacques Thibaud, and Tito Schipa.

The repertoire for the two weeks' engagement of the Chicago Opera Company in the Boston Opera House, beginning February 1, is now definitely selected and will include successively: *Tosca*, *Carmen*, *Lohengrin*,

Butterfly, *Aida*, *Meistersinger*, *Samson and Delilah*, *Rigoletto*, *Tristan and Isolde*, *Barber of Seville*, *Parsifal*, *La Boheme*, *Boris*, *Magic Flute*, *Mignon* and *Il Trovatore*. Of these operas, *Mignon* and *Magic Flute* have not been presented here in many years, while *Parsifal* was last heard here about a decade ago. The singers will comprise almost the full strength of the Chicago Company.

NOTES OF MUSICIANS AND STUDIOS

Elsie Lovell Hankins, contralto, is scheduled to sing four oratorio engagements within ten days: Brockton Choral Society, December 18; Handel and Haydn Society, Boston, December 20; Community Chorus, Concord, N. H., December 20; and Oratorio Society, Worcester, December 28. The two dates on the 20th are afternoon and evening. All of the appearances will be in Handel's *Messiah*. . . Roland Hayes is soloist in two programs of the Boston Symphony Orchestra this month. On Monday evening, December 14, he was scheduled to sing arias of Mozart and Berlioz, while for the Pension Fund Concert on Sunday, December 27, music of Tchaikowsky will be featured. . . Hans Ebell, head of the piano department at the National Associated Studios of Music, and concert pianist, plays a short program at the Fine Arts Theatre in conjunction with the first showing of Serge Eisenstein's film *Old and New*. . . The Boston University Orchestra, led, as in the past two years, by Augusto Vannini, will give its first concert of the season at the College of Music on December 29. Haydn, Vivaldi, Wagner and Bizet are the composers represented on the program. Robert Cohen, violinist, will be the soloist. . . An exhibition of Wall Panels in Batik by Armando Arena, graduate of the New England Conservatory of Music in 1926, was held in Brown Hall on December 8. Mr. Arena gave an informal talk on the methods, Oriental and Occidental, by which batiks are produced, and on the artistic possibilities of the medium.

MUSICALES

Haensel and Gretel Performed at Roerich Hall

Humperdinck's fairy tale opera *Haensel and Gretel* was given on December 8 at Roerich Hall, New York, by the Opera and Concert Guild. The dramatic director was Armando Agnini (Metropolitan Opera Company), and the musical direction was by Ora McCord Wheatcroft. An English translation of the text was used.

The cast comprised Mary Lothrop as *Haensel*; Myrtle del Homme as *Gretel*; Hector de Lara, the father; Janice Kraushaar, the mother; and Ellen Larned, Rosina Ricciardi and Paula Fire as the Witch, the Sandman and the Dwarman. The performance was dramatically well knit and the roles well taken. Miss Lothrop made a handsome, likable boy, and revealed a flexible and pleasing voice. Miss del Homme was a charming *Gretel*. Hector de Lara and his operatic spouse distinguished themselves in their parts, and a word of praise must be said of Paula Fire as the Dwarman.

M. S.

Bauer-Potter Lecture Recital

Marion Bauer and Harrison Potter were welcomed by a large audience for the second lecture recital of the series of four at the Waldorf-Astoria, New York, on December 8. The announced subject was *Russian-French Influences*—which might mean anything. As a matter of fact, it meant modernisms so youthful that their influence has scarcely had time to be felt. The exception was Scriabin. The others were Szymanowsky, Milhaud, Honegger, Poulenc, Stravinsky and Prokofiev. Upon the works of these highly gifted composers Miss Bauer gave an informative lecture, and Mr. Potter interpreted the music with so much charm as to make even some of the "sour notes" sound "not so bad."

The next lecture is announced for January 12, the subject being *The Music of Middle Europe*.

F. P.

Virgil Piano Conservatory Presents Pupils

The Virgil Piano Conservatory, New York, recently presented two pupils' recitals. Among the students appearing on these programs was Poppea Ricci, who played *Spring Night* by Schumann-Liszt, displaying marked technical and interpretative skill. Gertrude Hoffman and Florence Leopold, who are studying the Virgil principles with Ada Keigwin of Mount Vernon, N. Y., also played with ability.

M. S.

Martha Baird Plays in Fitchburg

Martha Baird recently appeared in Fitchburg, Mass., with Nicolas Slonimsky and his Boston Chamber Orchestra under the auspices of the Fitchburg Smith College Club. A headline from the Fitchburg Sentinel's report of the concert reads: "Martha Baird, Concert Pianist, Colorful Highlight

of a Brilliant Evening." The same writer says: "Miss Baird's charm and poise greatly supplemented her assured performance."

Conservatory and School Activities

Oberlin Conservatory Notes

The fourth artist recital in the Oberlin, Ohio, series was presented November 24 by Ossip Gabrilowitsch, pianist. He played *Air and Variations* in E major by Handel; the Beethoven sonata in A major, op. 10, No. 3; the Schumann sonata in G minor, op. 22; a Schubert group—the *Impromptu* in C minor, op. 90, No. 1, *Moment Musical* in A flat major and *Impromptu* in F minor, and two Chopin Etudes (E major and the C minor).

The program had that delicacy and sincerity of interpretation with which Mr. Gabrilowitsch's name has become synonymous. It was enthusiastically received by the audience. The Schubert group and the Chopin C minor Etude were especially vital. Schumann and Chopin numbers were added as encores.

Following the recital, Mr. Gabrilowitsch was the guest of honor at a dinner given by the Theta Chapter of Pi Kappa Lambda, national music fraternity and was made an honorary member of that society. Arrangements were made by Laurel E. Yeamans, president of the Theta Chapter. Frank H. Shaw, director of the Oberlin Conservatory, is National President of Pi Kappa Lambda.

Engagements of Eastman Faculty

Several faculty members of the Eastman School of Music, Rochester, N. Y., have made recent concert appearances. George MacNabb was piano soloist with the Rochester Philharmonic Orchestra. Fritz Reiner conducting, in its concert of December 4, playing the Mozart D minor concerto. Nicholas Konraty of the opera department returns to the Philadelphia Opera Company this year as guest artist. On December 10 he sang the role of Pimen in Boris, Reiner conducting. On December 7, Max Landow, pianist, and Gerald Kunz, violinist, gave a sonata recital in Kilbourn Hall, Rochester, playing sonatas of Schumann, Beethoven and Brahms. On December 11 the Phi Mu Alpha Little Symphony of the Eastman School presented its first concert of the season in Kilbourn Hall, Karl Van Hoesen conducting. Alexander Leventon, violinist; William Versteeg, cellist, and Leonardo De Lorenzo, flutist, members of the Eastman School faculty and first desk players in the Rochester Philharmonic, have been soloists with the Rochester Civic Orchestra in its Sunday afternoon concerts.

American Matthay Association Announces Program of Annual Meeting

Richard McClanahan, president of the American Matthay Association, announces the following program for the annual meeting to be held in Boston December 28 and 29.

On the evening of December 28 Raymond Havens will give an invitation piano recital for the members of the association in Jacob Sleeper Hall of Boston University. On the following morning the annual business meeting will be held at the Hotel Kenmore, after which a lecture will be delivered by Dean John P. Marshall of the music department of Boston University, on *The Greek Conception of Rhythm*.

A luncheon will be given at the Hotel Kenmore, with Myra Hess and Dean Marshall as guests of honor; the first chapter of the biography of Matthay by Mrs. Matthay will be read, and motion pictures shown of the Matthay London school.

In the afternoon the annual contest for the \$1,000 scholarship is to be held, Myra Hess acting as adjudicator, the winner receiving this stipend as an aid towards a year's study at the Matthay School in London. After the contest members will be entertained at tea in the studio of Raymond Havens in the Pierce Building.

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"An amazing voice—supreme among the dramatic sopranos of the present generation."—*Edward Moore, Chicago Tribune*, April 18, 1931.

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NEW YORK CONCERTS

DECEMBER 7

Yvonne Gall To have heard the incomparable Yvonne Gall deliver Tchaikowsky's *Pendant le Bal* at this evening recital in Town Hall was a reward for many of the tedious concerts to which this reviewer has listened during the current season. With interpretative skill and lucid flowing vocal line, Mlle. Gall sang the song that her hearers broke into cheers and demanded an encore of it.

The artist (soprano of the Paris Opéra and Opera Comique and the Chicago Ravinia Company) presented a program which began with the seventeenth century *Song of Iphigénie en Tauride* of Gluck and proceeded century by century through Scarlatti, Borodine, Rachmaninoff, Giannini, Honegger, Ravel, to the Americans, Carl Engel and Winter Watts. Engagingly costumed and with an ease and grace of manner on the platform that might be the envy of most of our professional artists, Mlle. Gall gave interpretations that were analytically keen, accurately intoned and sung with unfailing intelligence, style, and taste. Her voice is warm in texture; her enunciation of French and Italian, excellent; every mood and motion of the texts found masterly exposition.

An audience which filled Town Hall received this scintillant artist of France with great cordiality, encouraging her to add numerous encores to the program. Celius Dougherty supplied finished accompaniments at the piano.

Helen Janke and Frederic K. Berry

Helen Janke, contralto, and Frederic K. Berry, pianist, newcomers in the recital field, disclosed talent in a joint concert at Roerich Hall. Rossi's *Ah Rendimi*; Scarlatti's *O Cessate di Piagnere*; two numbers by Brahms and a group of Americans (McDermid, Barnett, Clara Edwards, and Dunn) made up the vocalists' program.

Miss Janke's singing of *Immer Leise wird Mein Schlummer*, by Brahms, was particularly good.

Mr. Berry presented the *Intermezzo*, A minor, and *Ballade in G minor*, op. 118, of Brahms; Schumann's *Papillons*, and pieces by Bortkiewicz (two) and Rubinstein. His

readings were musicianly but somewhat too restrained. Technically he has ability but needs more assurance and wider dynamic power, which may be his with larger experience in public playing. Both artists responded to encores.

Efrem Zimbalist One of the outstanding musical events of the early season was the Carnegie Hall recital of Efrem Zimbalist—outstanding because of the program, its performance, and the quality of the audience that listened and applauded.

Zimbalist's rating is that of a violinist who is also a thorough musician and an artist of intense seriousness. He does not, in spite of his commanding technic, aspire to the empty laurels of a mere virtuoso. His recitals typify his desire to present the ripened fruit of his musical thought and his reactions to the best old and new compositions for the violin. A Bach and Paganini program was the original scheme for this latest Zimbalist appearance in New York. Of Bach the list offered the E major concerto, and D minor Partita; Paganini contributed his D major concerto, three *Morceaux Caractéristiques*, and *Moto Perpetuo*.

Zimbalist, master of his material and of himself, played with all the authority and finish of technic and tone for which he has so long been distinguished. He chose two styles widely divergent when he dedicated his efforts to Bach and Paganini, but he understands both in the fullest measure. His Bach had poise, breadth, clarity of outline, and nobility of tone. In Paganini, Zimbalist displayed warmth, dash, and brilliant expertness of fingers and bow.

Perhaps the greatest test came in the Bach Chaconne (part of the D minor Suite) and here it was that Zimbalist's hearers best appreciated his serene maturity, deep understanding, and highly refined quality of musical emotion. Another striking performance was the Paganini Concerto in which Zimbalist sought and set forth the musical substance rather than the *ad captandum* technical effects.

A large audience including many well known violinists and other musicians and also an appreciable contingent of students,

extended honors to popular Efrem Zimbalist by overwhelming him with a measure of applause which called for a number of encores.

DECEMBER 8

Chamber Orchestra of Boston

Research by the Chamber Orchestra of Boston under the direction of Nicolas Slonimsky.

The program included *Overture on Hebrew themes*, Prokofiev; *Ballad for piano* and chamber orchestra, Vladimir Dukelsky; quintet for wind instruments, Nicolas Bereskovsky; *serenade for violin, clarinet, and bassoon*, Igor Markevich; *Ragtime*, Stravinsky.

A concert of this kind is timely and useful, for New York audiences have only infrequent opportunities to hear music for chamber orchestra and its sections.

Prokofiev's piece proved to be highly interesting because of its clarity, directness, and facile treatment, even though typical Hebrew feeling and colorings were not in evidence. Bereskovsky's quintet is short and was so well liked that it had to be repeated. The score has recognizable ideas, well developed, and shows a sure hand in construction and a distinct flair for harmonization. None of the deliberately hazy vagueness of some modernistic writers is to be found in the pages of Bereskovsky.

Dukelsky's ballad is prompted largely by emotional reaction but the composer does not seem to possess enough technical skill for the convincing expression of his feelings, as his opus maunders here and there and his themes are not garbed in sufficiently arresting harmonic raiment.

Owing to the length of the concert, Markevich and Stravinsky sounded their strains without the presence of this reviewer.

Earnestness and enthusiasm marked the playing of the little orchestra, and its leader revealed meaningful musicianship and grasp of his material.

Philadelphia Orchestra Leopold Stokowski went strongly conservative and romantic at the latest Carnegie Hall Concert of the visiting Philadelphia Orchestra. His program presented *Invitation to the Dance*, Weber-Berlioz; *Overture, Entr'acte and Ballet from Rosamunde*, Schubert; *Roman Carnival*, overture, Berlioz; C major symphony, Schumann.

There is no necessity to dwell upon the music of the foregoing scheme for most of it was familiar before the majority of present day auditors came into the world. Perhaps it should be said, however, that the Schumann symphony, not often heard hereabouts, again emphasized its sterling worth and the fact that Schumann's neglect by the modernistically inclined is an act of shortsighted injustice. His charm and genius cannot be dimmed by referring to him contemptuously as a "romanticist" and letting it go at that. Stokowski's vivid reading, shot through with color and a glow of feeling, must have given Schumann a new lease of life to many hearers previously inclined to give heed only to the sophistries of the iconoclastic inner band of modernists.

The rest of the program had superb interpretation and magnificent playing. It was an evening of melody and made for intense enjoyment evidenced by a measure of applause whose degree left no doubt of its meaning.

Lillian Benisch This contralto again proved herself to be a singer with musical gifts and a mature style which were artfully displayed at her Barbizon-Plaza recital in songs, Italian, German and English.

Miss Benisch performed Schubert's *Die Allmacht*, Beethoven's *Die Ehre Gottes* and a substantial assortment of Brahms, Strauss, Liszt, Paisiello, Respighi, Gabrilowitsch, Kramer, Edwards, Farley, Cox and Ilgenritz.

Those offerings resulted in a pleasant and effective recital well above the average.

Applause fell to Miss Benisch and Vittorio Verse, her artistic collaborator at the piano.

DECEMBER 9

Emerson Conzelman A program notable for solid worth and reflective of the spirit of the composers who understand the art of song, provided effective media for the debut of this young tenor in the Barbizon-Plaza. His intelligence in program-building evidenced itself throughout the evening in the artist's interpretation of his unhackneyed songs. A voice of excellent timbre and considerable warmth was tastefully utilized in the Bach *Ich hatte viel Bekümmernis*, Minne Cantato (Bassa-Nin); Jota: *Polo (de Falla)*; *L'Invitation au Voyage (Duparc)*; *Cortège (Poldowski)*; *Jeu d'eaux (Debussy)*; and an appealing list of German numbers by Weingartner, Kowalski, Marx and Andre.

Conzelman's clear enunciation in German, Spanish and French was again manifested

in his group of songs by British and American contemporary composers. The opening song of this section, *Dirge*, by Horace Johnson, American composer, created a deep impression, painting as it does an impressive background for the Shelley mood in a few sure powerful strokes. The audience liked this number vastly.

Taylor's *Song for Lovers* was in that writer's typically light, airy frame; Harold Samuels' *Diaphenia, Delius* in a Seraglio and Love's *Philosophy*, were also skillfully presented by the singer. Horace Hunt accompanied.

Bernard Kugel Already a familiar figure in New York recital appearances, Bernard Kugel once more brought evidences of his pleasing capabilities.

His Town Hall program had as the classical backbone Mozart's concerto in A, with the Joachim cadenzas. The finger and arm technic of the violinist, deft, certain and true, amply encompassed all the difficulties of the concerto, while the poetic sensitivities of the interpreter brought out the warmth and delicacy inherent in the Mozart pages.

The lengthy sonata in B minor by Respighi, calling for bravura dash and all resources of the instrument, was ably performed by Kugel. His singing tone was artistically used in the shorter pieces by Handel-Flesch, Rameau-Achror, Glinka-Zimbalist, Brahms, Debussy-Heifetz and Sarasate. All in all, an artist and one of excellent taste.

Robert O'Connor At his annual recital in Town Hall, the pianist gave a program consisting of Franck's *Prelude, Fugue and Variations*; Four *Chorales* by Bach (free adaptation by Isidor Philipp); *Old Airs and Dances* (Leonardo Vinci, Castrucci, Negri Milanese, P. Giovanni) freely transcribed by Philipp; Beethoven's sonata, op. 31, No. 2; and a concluding group devoted to Ravel, Albeniz, Pierné and Strauss-Grünfeld pieces.

Mr. O'Connor is a capable artist, commands a fluent technic, and possesses musical discernment and taste. His touch is persuasively effective. In the Franck and Beethoven works his choice of dynamics was particularly noteworthy. Pianissimi passages were played with singular delicacy and refinement; fully rounded and melliflously sustained, the tone production is of an ingratiating quality.

The audience evinced decided approval of Mr. O'Connor's offerings and applauded insistently for encores which were given.

Don Cossack Chorus Its third recital in the Columbia Concerts Series at Carnegie Hall was given by the now thoroughly famous Don Cossack Russian Male Chorus. As has been the case in past instances, a large audience came to listen and marvel, and finally applaud from sheer amazement and novel enjoyment.

Serge Jaroff, a patently vital factor in the success of the Chorus, chose his offerings with an ear to the unique qualifications of his vocalists. Beginning with a *Credo* by Kastalsky; Rachmaninoff's *We Sing to Thee* and two arrangements by Lvovsky; a *Funeral Hymn* and *Have Mercy on Us, Oh God*, the director led the way through numerous folk songs and compositions by latter-day Russians.

The total effect of these remarkable choristers remains startling, to say the least. They present a richly shaded tonal pattern that carries in its design the finest forms of choral singing. After the series of national successes attained by the singers it is superfluous to refer to the many excellent features of their concerts, save to say that their achievements still are a matter of some wonder, even to the most erudite reviewer.

There were extra numbers in abundance on this occasion, attesting to the popular appeal of the Cossacks.

DECEMBER 10

Plaza Artistic Morning May Peterson, a truant from New York concert halls for a number of seasons, "came back" at the Plaza's Artistic Morning. She was as charming and youthful as ever, and the audience told her in its way that it was glad to see her again. Her first air from Mozart's *Marriage of Figaro* was a reminder of her Metropolitan Opera years, and was sung with grace and ease. There were, too, songs of Franz and Reger, Grieg and Goldmark; then a few French numbers and a rousing *Awake, Beloved One* by Edwards for that ringing last word and tone. Miss Peterson had a warm welcome. Carlos Salzedo and his *Harp Quintet*, of which Lucille Lawrence is the director, shared the honors of the program. The sixth French suite of Bach was the initial offering. Playing with sweep of tone, dignity, and musical completeness, the performers completely captured their audience. Mr. Salzedo did his own *Variations in G*, simple in theme and not unlike the eighteenth century airs which made up the remainder of the harpists' numbers. It is a

(Continued on page 20)



HENRI
DEERING
AMERICAN PIANIST

IMPRESSES LONDONERS IN TWO RECITALS AT WIGMORE HALL,
NOV. 4 AND 11, 1931

FIRST RECITAL

London Morning Post, November 5, 1931.

His playing of Bach's French suite in G was full of musicianly feeling, and in the fluency and precision of its phrasing, manifestly the performance of an able executant. . . . The performance was vital and technically in admirable control.

London Daily Telegraph, November 5, 1931.

His technical ability is great, even in these days of super-technic.

Yorkshire Observer, November 5, 1931.

He is a first-rate artist with a particularly clean and crisp touch, and more will be heard of him in this country.

London Star, November 7, 1931.

A pianist worth hearing—an artist who plays with his head as well as his hands.

London Sunday Referee, November 8, 1931.

Of piano recitals last week first attention may be claimed by Henri Deering, who on Wednesday afternoon at Wigmore Hall, played with an emotional warmth and brilliancy.

SECOND RECITAL

London Sunday Times, November 15, 1931.

The artist made good his claim to an unusual clarity of execution and sincere reactions to music by Haydn, Mozart, Beethoven and Chopin.

IN AMERICA AFTER JANUARY 5, 1932

MARTHA W. ANGIER, Personal Representative

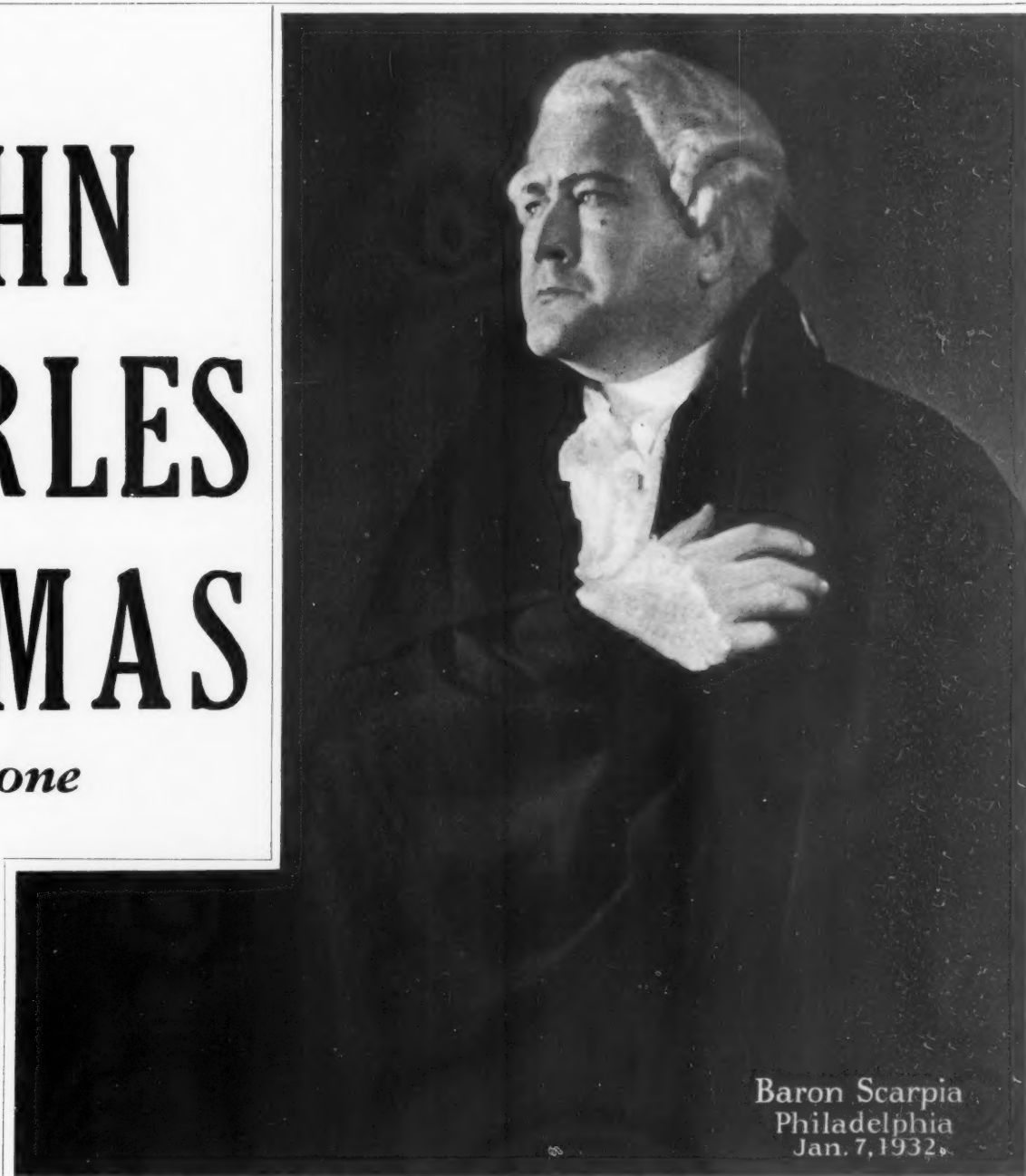
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Wolfe-Mignon Records

JOHN CHARLES THOMAS

Baritone



Baron Scarpia
Philadelphia
Jan. 7, 1932.

THE RECORD OF AN UNPRECEDENTED SEASON

89 ENGAGEMENTS 1931-1932

July 30	Radio		Nov. 18	Chicago Opera—Rigoletto	Jan. 21	Toledo	Mar. 22	Riverside
Aug. 6	Radio		" 19	Chicago—Recital	" 23	Chicago Opera—Carmen	" 23	Redlands
" 13	Radio	Maxwell Hour	" 22	La Grange	" 26	Louisville	" 24	Los Angeles { Soloist with
" 20	Radio		" 26	Chicago Opera—Herodiade	" 28	Philadelphia Opera—Rigo-	" 25	Los Angeles { Symphony
" 27	Radio		" 28	Chicago Opera—Traviata	" 29	letto	" 28	San Diego { Orchestra
Sept. 3	Radio		" 29	Chicago Opera—Rigoletto	" 30	Rochester	" 29	Pasadena
" 10	Radio		Dec. 1	Oak Park—Reengagement	" 31	Brooklyn	" 31	San Francisco
" 17	Radio		" 4	St. Louis { Soloist with St.	Feb. 2	Boston (Chicago Opera)—	Apr. 3	Eugene
Oct. 6	Erie		" 5	St. Louis { Louis Sympho-	" 4	Carmen	" 4	Portland—Reengagement
" 9	Wellesley		" 7	ny Orchestra	" 8	Philadelphia Opera—Pearl	" 5	Tacoma—Reengagement
" 12	Lima		" 10	Chicago Opera—Rigoletto	" 11	Fishers	" 6	Seattle—Reengagement
" 13	Janesville		" 12	Columbus—Reengagement	" 12	Quincy	" 7	Bellingham
" 19	Bradford—Reengagement		" 19	Chicago Opera—Herodiade	" 13	Boston—Reengagement	" 9	Spokane
" 22	Philadelphia Opera—Tann-		Jan. 3	Radio	" 15	Fall River	" 13	Palo Alto
" 23	hauser		" 5	New York City	" 16	Baltimore—Reengagement	" 18	Fort Worth
" 26	Pittsburgh—Reengagement		" 7	Philadelphia Opera—Tosca	" 17	Washington—Reengagement	" 20	Tulsa
" 26	Decatur		" 8	(debut as Scarpia)	" 18	Palm Beach—Reengagement	" 22	Joplin
" 27	Peoria		" 10	Haverhill	" 19	Miami—Reengagement	" 25	St. Josephs
" 28	Peoria		" 11	New York City	Mar. 7	Jacksonville	" 27	St. Paul
" 30	Aurora		" 13	Philadelphia—Recital	" 10	Philadelphia Opera—Pagli-	" 29	Sheboygan
Nov. 5	Chicago Opera—Rigoletto		" 14	Hartford	" 14	acci	May 5	Jackson
" 9	New Orleans—Reengage-		" 14	Philadelphia Opera—Thais	" 15	Lincoln	" 10	Jersey City
" 14	ment		" 18	Chicago Opera—Carmen	" 18	Denver—Reengagement	" 13	Garden City
			" 19	Chicago Opera—Rigoletto	" 18	Tucson		
				Terre Haute	" 21	Long Beach		

Steinway Piano

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New York Concerts

(Continued from page 18)

beautifully patterned, neatly turned work, and was superbly played. As an encore, Salzedo added his own Whirlwind. A Pavane written by an unknown composer of the sixteenth century, and works of Martini, Dandriew, Couperin, Rameau, all contemporaries, completed the program of the Quintet.

Colette d'Arville, singer of folk songs in costume, contributed a single group of traditional French, Italian and Spanish folk tunes, and added the Habanera from Carmen as an encore. Miss d'Arville's voice, firm in texture, is especially suited to the folk-song, and she wisely makes her picturesque personality aid her voice and manner of expression. She has much temperament and made the Habanera a dashing and propulsive presentation. The audience bowed to her wiles and the color and spirit which she added to the sedately Artistic Morning pleased the hearers mightily.

The Singers Club Fifty-three members of The Singers Club, a male choral organization, appeared in Town Hall for the first private concert of the society's twenty-ninth season. A large and colorful invited audience enjoyed the club's offerings, under the direction of Alfred Y. Cornell.

Also heard were Caroline Andrews, soprano, assisted by Gerald V. McGarrahan, flutist, and Frank Dusumano, accompanying pianist. Miss Andrews' voice delighted her listeners to whom she was well known for her radio broadcasts under the guidance of "Roxy." She sang pieces by Bishop, Liza Lehmann, Massenet, Bizet and, most effectively, the Shadow Song from Meyerbeer's Dinorah.

The dozen or more selections by the choristers were ingratiating, and won prolonged applause. Messrs. Inglee (tenor), Voorhees (bass) and Aves (baritone) did incidental solos. Frederick Shattuck accompanied the club at the piano and Irving T. Davis presided at the organ.

Philharmonic Orchestra His last Thursday evening appearance before he goes abroad for a recuperative vacation in Capri was made at Carnegie Hall by Arturo Toscanini in a program embracing Taming of the Shrew overture (first time in New York) by Castelnovo-Tedesco; fourth symphony, E minor, Brahms; Symphonic Variations on an Original Theme, Dvorak; and Invitation to the Dance, Weber-Berlioz. The same list was repeated at the concerts of Friday afternoon and Sunday afternoon (Metropolitan Opera House).

Neuritis or no neuritis, Toscanini threw himself into the breach wholeheartedly at the Carnegie Hall concert (Thursday) heard by this reviewer and the Philharmonic Orchestra responded with all the vim and finish customary when the compelling Italian leader waves his baton and works his musical will over the great New York symphonic body.

The Shakespearian overture has no word program as a guide beyond its alluring title and therefore the listener does not know which episodes of the immortal comedy are under tonal discussion. However, that does not seem to matter, for the Castelnovo-Tedesco music beguiles with attractive tune, merry spirit, and expert and colorful orchestration. As much cannot be said for the Dvorak Variations, a saccharine and old fashioned piece of writing which could well have been substituted by something more vital and suggestive for the modern ear. Surely some of our American composers are on hand with symphonic scores that show more originality and timeliness.

Brahms' E minor masterpiece had a vigorous reading much more "Teutonic" than those with which Toscanini ordinarily presents the pages of the towering symphonist. The conductor was insistent upon laying bare each detail of the structure and underlining the contrasts in moods emphatic, contemplative, and lyrical. The listeners took the performance to their hearts and gave Toscanini a tremendous measure of applause expressive also of sympathy for his affliction and admiration for his valiant determination in continuing his musical activities until almost the day of his leaving. Toscanini is to return to New York in February. His temporary "farewell" will be at the concert on Sunday afternoon, December 20 (Metropolitan Opera House) with a program of the Medea Overture, Cherubini; symphony No. 1, C minor, Brahms; Don Juan, Strauss; Bolero, Ravel.

DECEMBER 11

Columbia University Orchestra

Professor Douglas Moore, gave this interesting concert at the McMillin Theater.

The unit made up in the main of students attending the University has a numerical basis of about seventy-five players. They are carefully schooled and show marked spirit and interest in their delivery.

Four short pieces by Scarlatti opened the program: a toccata, adagio, minuet and gigue. The simple scoring, which might so readily reveal technical errors on the part of the performers, received kind treatment and was agreeably accepted by the audience.

In Schubert's little played fifth symphony in B, the orchestra of young musicians did some good things but also showed breaks in excellence. The violin sections need more intensive rehearsal and occasionally the brasses indicated that added attention would be welcome.

John Powell was represented by his well known Negro Rhapsody and personally contributed much by his artful and fluent piano playing. The pianist was likewise honored with a first New York performance of his latest composition, Natchez on the Hill, a

brief descriptive and attractive bit which, if this reviewer recalls correctly had its premiere at the Worcester Festival a month or so ago.

There was a good deal of merited applause for a like degree of satisfactory work Professor Moore deserves praise for the commendable showing of his protégés and one can look pleasantly forward to later concerts by this group. The performance was given under the auspices of the Institute of Arts and Sciences.

Fritz Kreisler One of the musical giants is losing stature. Fritz Kreisler's concert at Carnegie Hall displayed much careless and inconsequential violin playing. Possibly he was angry because members of his audience were late, possibly he was annoyed at having to give a recital on a rainy night, but at any rate Kreisler was not in good form or in happy mood until the last section of his program.

He began the concert with the Bach D minor concerto in which he played the adagio well and the two allegro movements badly—that is, for him. The second allegro was taken at such an excessive tempo that Carl Lamson, Mr. Kreisler's accompanist, was hardly able to keep up with his partner. There were slightly inaccurate intonations and some badly slurred phrases.

The Bruch concerto (No. 1) in G minor followed Bach. Here there were moments of exquisite interpretation and singing tone, but only moments. After several piano interludes Kreisler was late with attacks, necessarily breaking the rhythmic patterns of the ancient violinistic *chef d'oeuvre*.

The third section of the printed program carried compositions of Bach and Tartini, arranged by Kreisler, his own Gypsy Caprice, two melodies of Rachmaninoff, Irish-dance by Ernest Schelling and the tasteful arrangement of Debussy's La Fille au cheveu de lin by Arthur Hartmann which had to be repeated. In these shorter compositions Kreisler played at his best, finally rewarding the large audience (who had applauded him vociferously at every opportunity) with his careful and refined artistry. Toscanini was present in a box.

DECEMBER 12

Ernest Schelling Trombone and tuba guests of honor at Saturday morning's Children's Concert. Mario Falconi showed the tots what strange things a trombone can do—it can even stagger along or lurch down the scale in one scoop. And the tuba is quite as amusing. It heaves deep, deep sighs and can grunt in a most alarming fashion. But they can both make pleasing sounds, too, and have a definite place in the musical pattern of many scores, as Mr. Schelling proved in the playing of excerpts from Lohengrin and Walkure, and also in a Bach choral and Mozart's Ave Verum.

Apropos of the tuba, Mr. Schelling told a strange story of his friend, Dr. White, of the American Steel Corporation, who has invented many delicate and intricate instruments with which to register sound. One of

WIGMAN'S FIRST NEW YORK RECITAL SOLD OUT

Mary Wigman's first New York recital of the season at Carnegie Hall on December 13, was completely sold-out three days in advance, showing the continued popularity of the German dancer.

the instruments was placed on the bed of Niagara to discover the "ground tone" of the falls. It registered the low E flat of the tuba—the very note which opens Wagner's Das Rheingold, depicting the depths of the river Rhine. Will Mr. Schelling's imposing story long enough in those little heads to make them nod and wonder one day at the bewildering strangeness of genius?

Halvorsen's March of the Bojars and Lalo's Aubade opened the program. Silent Night was sung so well by the children that Mr. Schelling was able to tell them how much it had pleased him, along with his cheery Christmas greeting, which his little friends returned with handclapping which told him of their Yuletide wishes for him. It was in fact such heated applause that he must have known it came from the hearts tucked away under the gay little sweaters.

Sergei Rachmaninoff Usually among the most reliable of pianists, Sergei Rachmaninoff was not at the top of his form at the Saturday matinee which saw him play rather erratically a program of poorly judged content and construction.

When he made up his list Rachmaninoff must have been in a Ballade mood, for five of them in succession began the proceedings of the afternoon, Grieg's opus 24 heading the quintet. Then followed two Brahms Ballades, D minor and D major; Liszt's in B minor, and Chopin's in A flat.

There were uncommonly many wrong notes—uncommonly for Rachmaninoff—in the Grieg composition but it had plenty of swing and "Northern" color. The two Brahms pieces are not among his best but they represented the highest point of the player's achievements on the present occasion. He showed all his wonted musical grasp and ability to make a composer's message clear in eloquence and style.

Liszt Ballade (an overlong proclamation) began well with the chromatic storm-tossed basses set forth graphically, but again a shower of wrong notes, particularly in the broken octave passages and several of fortissimo climaxes, made the fastidious listener uneasy. There was, too, a dry tone in the lyrical episodes of the work. Chopin's now too familiar Ballade suffered from lack of poesy and passion as well as from overemphasis of detail and too much analytical preciseness. If Chopin is not done with glamor, sweep, and emotional abandon, he loses his chief appeal for the understanding listener.

In all the Ballades the performer revealed

(Continued on page 44)



Direction of
Catharine A. Bamman
The Barbizon-Plaza
101 W. 58th St., New York

LOUISE ARNOUX RITA NEVE

DISEUSE

PIANIST

BARBIZON-PLAZA CONCERT HALL

101 WEST 58th STREET

Evening of Tuesday, January 5th, at 8:45

PROGRAM

1. RITA NEVE Chorale (So feiern wir das hohe Fest)
Johann Sebastian Bach
Sonata, Op. 5, F Minor Johannes Brahms
2. LOUISE ARNOUX SONGS FROM THE ANATOLIAN
Les Roseaux Djemal Rechid
1re. Chant de Ziebek Djemal Rechid
Lamentation Djemal Rechid
3me. Chant de Ziebek Djemal Rechid
3. LOUISE ARNOUX Le Soldat par Chagrin Leo Pol Morin
Qu'ont les Cloches a sonner Raoul Laparra
La Legende de St. Nicholas Harold Henry
Femmes, Battez vos Maris Arnold Bax
4. RITA NEVE Recuerdo (Melodia Espanola) Frederico Longas
(Manuscript dedicated to Rita Neve)
Habanera Frederico Longas
Aragon Frederico Longas
Etude F Sharp A. Arensky
Schatzwalzer (Zigeunerbaron) Strauss-Dohnanyi

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"A phenomenal voice, a rich contralto in its lower range, and rising into a soprano which still carries with it the contralto warmth of the lower notes. It is long since such perfection of singing has been heard in Edinburgh."—*Edinburgh Scotsman*, November 23, 1931.

"As a singer Mme. Conchita Supervia is great, as an artist she is amazing. No mere words can ever express the marvellous inflections, the magical flashes of pathos, humour, scorn—every mood and passion—which are forever changing her songs into a mystery of delight."—*Kent and Sussex Courier*, November 13, 1931.

"The sheer vitality of the singing was amazing."—*Liverpool Post and Mercury*, November 19, 1931.

THIS SEASON'S ENGAGEMENTS

ANTWERP—Gala Performance, "Carmen," Oct. 16

PARIS—All Spanish Recital, Salle Gaveau, Oct. 28

LONDON—Albert Hall, Nov. 8

ENGLISH PROVINCES — 18 Celebrity Concerts, Nov. 10 to Dec. 12

LONDON—Farewell recital, Albert Hall, Dec. 13

UNITED STATES—Eight week concert tour and guest appearances with Chicago Opera Company, January and February

PARIS—Two concerts with orchestra Teatro de Pigalle, Mar. 8 and 9

MONTE CARLO—Eight opera appearances, March 15 to April 1

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—W. J. HENDERSON, *New York Sun*.

"Never has her voice sounded more rich, more interesting, or more mature."

—OLIN DOWNES, *New York Times*.

"The program was masterful."

—H. T. PARKER, *Boston Transcript*.

"If a contralto voice of more thrilling beauty than that of Braslau's is now to be heard in public the blessed possessor does not honor Boston with her presence."

—*Boston Herald*.

The West

"Each of her readings is a dramatic entity, beautifully studied out by a rare artistic intelligence."

—*San Francisco Chronicle*.

"A glorious dramatic singer, Braslau is unquestionably one of the great singers of today."

—*Los Angeles Times*.

"Marvelous vocal opulence. Sophie Braslau invests each song with irresistible appeal."

—*Seattle Daily Times*.



Sophie Braslau

Contralto

The South

"Voice, beauty, artistry and personality . . . The Braslau voice is unquestionably the foremost contralto voice of the present day."

—*Louisville Courier-Journal*.

"Each time we hear her we are astonished to find new warmth, new color, new richness in a voice which we had previously believed almost impossible of improvement."

—*Richmond News Leader*.

Europe

"Her success was overwhelming." —*Paris Herald*.

"She possesses everything; voice, musical understanding, dramatic ability, temperament. It was a phenomenal experience." —*De Tijd, Amsterdam*.

"Braslau has a gorgeous voice. She is a fascinating singer, sparkling with temperament."

—*Social-Demokraten, Stockholm*.

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SEASON 1932-1933

NOW BOOKING

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McCormack Sings to a Vast Army of Admirers in Chicago

First Singverein Concert of Season Offers Varied Program—
Adolf Busch Soloist With Symphony—
Concerts, Recitals, and School Notes

CHICAGO.—A request program brought out a vast army of John McCormack followers for his recital at the Civic Opera House on the afternoon of December 6, and enthusiasm was rife throughout the afternoon. There was music for everybody on his well arranged program, from the simplest Irish folk song to the most intricate Handel aria. Remarkable singing it was and proved why John McCormack stands alone as a Handelian interpreter. There was also a group of songs by Sir Hamilton Harty (By the Bivouac's Fitful Flame and A Cradle Song), Rachmaninoff (To the Children) and Cesar Franck (Panis Angelicus). Here, too, was McCormack's mastery of the art of singing displayed to particular advantage. As an interpreter of Irish folk songs, McCormack has no peer. A group of numbers by Schneider, Vincent O'Brien and Crouch were the only other numbers on the printed program, but as usual there were encores galore—not enough, however, to satisfy the eager McCormack admirers. Fritz Renk, Chicago violinist, assisted on the program with two groups of well played numbers, and Edwin Schneider was at the piano for McCormack.

PHILLIPS LORD AND HIS RADIO BROADCASTERS

Phillips H. Lord and his national broadcasters came back to Orchestra Hall, on December 6, for a second presentation of Seth Parker and his Jonesport Neighbors. Again these popular radio artists were enjoyed by a capacity audience. Seth Parker and his Jonesport neighbors are among the most popular features of the National Broadcasting system.

CAROLA GOYA'S DANCE PROGRAM

Carola Goya gave another of her charming programs of Spanish dances at the Civic Theater on December 6. She caught the fancy of her audience by her graceful and artistic dancing, her colorful and effective costumes and her personal charm. She had a large audience and their unstinted applause for a program which introduced some new numbers.

BOGIA HORSKA, DISEUSE

An interesting and highly enjoyable program was presented at the Studebaker Theater, on December 6, by Bogia Horska, diseuse. Mme. Horska proved artistically expert in a diversified program which won great success.

CHICAGO SINGVEREIN CONCERT

In the first concert of their twenty-second season, at Orchestra Hall, on December 7, the Chicago Singverein presented a program under the direction of Dr. Sifrid Prager which contained excerpts from oratorio and opera, part songs, ensemble numbers and instrumental soli. The Kyrie and Gloria from Schubert's Mass in B flat and Die Kaffee Kantate of Bach lent novelty to the program, which was well sung by the chorus and Frances Silva, Elsa Kellersberger and Saul Silverman as soloists. Choruses from Freischuetz and Tannhäuser, and several shorter numbers made up the balance of the program. In memory of Adolf Weidig, who passed away recently, his arrangement of Off in the Stilly Night was sung. Emil Eck, of the Chicago Symphony Orchestra, played the obligati in the Bach cantata and several flute solos.

CLASS IN ORCHESTRAL CONDUCTING

The Civic Music Association and the Orchestral Association has added to the many regular activities of the Civic Orchestra a class for young conductors. Training will begin the first week in January under the supervision of Frederick Stock, musical director, and Eric DeLamarter, conductor of

the Civic Orchestra. Only five members will be accepted and applicants must have had sufficient previous training in musical theory and be able to play a piano version of an average score. Members of the class will be placed on the same footing as the performing members of the Civic Orchestra.

UNIVERSITY OF CHICAGO ORCHESTRA

Carl Bricken, the new musical director at the University of Chicago, has organized an amateur orchestra at the school and is preparing a program for December 15 at Mandel Hall, at the University.

DE VERMOND-ROSENBLUM JOINT RECITAL

An interesting program was given at the Playhouse on the afternoon of December 6, by Caio de Vermond and Leon Rosenbloom under the direction of Bertha Ott. Mr. de Vermond, a basso profundo of no mean ability, disclosed his sonorous, deep voice to fine advantage in seldom heard numbers. Arias by Handel, Meyerbeer and Mascagni, shorter numbers by Wolff, Martens, Rangstrom, Rosenfeld and Allitsen, and a number from Charles Wakefield Cadman's song cycle, The Morning of the Year were well sung by the basso, who won the full approval of his listeners. He sang in German, Italian, Norwegian, Swedish, Danish and English equally well.

Rosenbloom gave admirable account of himself in Beethoven, Brahms, Scriabin and Liszt numbers.

THE LESTERS IN JOINT PROGRAM

A program of unusual attention was presented by Margaret and William Lester, soprano and pianist-composer, respectively, for the Twilight Musicale at the Beachview Club on December 6. This proved one of the most enjoyable of the musicales presented so far this season and these gifted artists were welcomed by a delighted audience. Mrs. Lester, in fine voice, sang numbers by Grieg, Hildach, Handel, Golde, Manning, O'Brien, Castelnuovo-Tedesco, Morgan Foster-Nevin, Kelley and William Lester. She sings with taste and style.

Mr. Lester, who has attained considerable prominence as a composer and pianist, played Magkaper, Copeland and a group of his own compositions most artistically. The Barcarolle-Serenade from his Vagrant Sketches, his Mister Squirrel, Air and Galliard with Doubles, as well as his songs, O Irish Hills, Chinese Lullaby and I'll Love You, Love, heard on this occasion, were effective well written numbers which should find their way on many recital programs.

KINSOLVING MUSICAL MORNING

Nina Koshetz, soprano, with the assistance of Gabriel Leonoff, tenor, and Vladimir Dubinsky, baritone, gave the program for the Kinsolving Musical Morning of December 10 at the Crystal Ballroom of the Blackstone. The program, almost entirely Russian, combined solos, trios and duets. Mme. Koshetz proved a brilliant interpreter of songs and her group of solos met with the appreciation of the select gathering, as did the duets and solos with the tenor and baritone. Boris Kogan, furnished excellent accompaniments.

SLAVIC PROGRAM

Under the auspices of the Friends of Slavic Music, a program was presented on December 9 at Orchestra Hall by the Slavic Trio, the Lyra Singing Society, Leo Podolsky, Elizabeth Hall, Marie Bronarsky, and Frantisek Kubina.

OTHER CONCERTS

On December 11 the Swastika Quartet gave a program of chamber music at Kimball Hall.

The Chicago chapter of Pro Musica presented Roseanne, an opera by Marx Obern-

dorfer, in concert form at Curtiss Hall, on December 11, with Helen Protheroe, soprano; Frank Brantley, baritone, and the composer as pianist and narrator.

WALTER SPRY'S PIANO TRAINING CLASS

For his piano training class on December 10 Walter Spry gave the third of his talks on modern music at the Columbia School of Music. In his lecture Mr. Spry traced the development of musical art from the influence of Liszt and Brahms and analyzed the illustrations of the following composers: Debussy, Ravel, Sibelius, Hurum, Respighi, Nerini and Crassins. These were illustrated by several of Mr. Spry's advanced pupils, who played exceptionally well and delighted those present. Two of the pupils presented a selection each from the pen of their teacher in the form of two charming pieces, Portrait and Petit Carnival.

Mr. Spry announces a new series of these piano training classes to begin January 7.

CHICAGO MUSICAL COLLEGE ACTIVITIES

The Choral Club appearance under the direction of Blanche Barbot, December 16, was undoubtedly the best offered by this organization since its inception. The club was assisted by Leo Pevsner, violinist; Glenn Bacon and Harry Suckman, pianists, and Hellen Morton, accompanist.

John Cristea, baritone, was winner of the \$200 voice scholarship for study with Herman Devries. This scholarship was given by the Junior Friends of Art of Chicago, Olga Menn, president.

Bernard Schowalter, pupil of Vernon Williams, sang with the Philharmonic Singers in the Michigan Square Building, December 8, at an Early American Art Exhibit.

Edward Collins gave a recital for the Junior Friends of Art at the Blackstone Hotel on December 15.

The first Honor Pupil program of the year was given December 13 in the Little Theater. Twenty children from the primary grades participated, presenting twenty selections and representing fourteen teachers.

AMERICAN CONSERVATORY NOTES

Pearl Appel and Ruth Alexander, both members of the piano faculty, presented their pupils in a Sunday afternoon musicale at the conservatory, December 6.

George Orndorf and Richard Wozny, young pupils of Edna Cookingham, were presented in the Junior Artists' program in the Lyon & Healy Hall, December 5.

Esther Goodwin, contralto, who has been a student of Charles La Berge for many years, was awarded the Coe Glade scholar-

ship in opera coaching with Willard Rhodes, director of the Zoo Opera Company at Cincinnati, O. The contest which was held recently was open to young women singers, and the entrants were from the leading studios of Chicago.

Margaret Brander, soprano, student of H. Wm. Nordin of the American Conservatory faculty, was heard in a group of songs at the annual reception of the West Suburban Alumnae of the Pi Beta Phi sorority in La Grange, November 20.

The School of Opera under the direction of Edoardo Sacerdote will present the regular Saturday afternoon program in Kimball Hall, December 19. Acts from La Traviata, La Boheme, Madame Butterfly and Carmen will be featured.

ADOLF BUSCH SOLOIST WITH SYMPHONY

The soloist with the Chicago Symphony Orchestra on December 8, 10 and 11, was Adolf Busch, violinist, who played the Beethoven violin concerto in D major on Tuesday afternoon and Dvorak concerto for violin in A minor for the Thursday evening and Friday afternoon concerts. The program on November 8 enlisted Bach's Suite No. 2 in B minor for strings and flute, with a flute obligato by Mr. Liegl; Chausson's Symphony in B flat major.

The Thursday night and Friday afternoon program consisted of Debussy's Marche Ecossaise; Brahms' Symphony No. 3 in F major; Josten's Jungle, an American novelty, and two Slavonic dances by Dvorak.

All the orchestral numbers were well played under the direction of Frederick Stock and Josten's work, which must be classified as ultra-modern, has little to recommend it to the musical fraternity. For those who like discordance, noise, little inspiration, Josten's Jungle must have been a happy novelty.

JEANNETTE COX.

Valuable Violins Arrive

Aboard the S. S. New York, a notable collection of string instruments arrived in the metropolis last week, accompanied by their owner, Emil Herrman, a New York dealer and collector. The importation (there is no customs duty on violins made before 1800) comprises thirteen pieces, seven by Stradivarius, two by Guarnerius, three Amatis, and one Guadagnini. Among the number are a violin once owned by Mendelssohn, and a viola that belonged to Paganini. The rarest instrument in the collection is that made by Andreas Amati in 1566 for King Charles IX of France.

Unusual Features Included on Philadelphia Orchestra Program

Alexander Smallens' Conducting Enthusiastically Received — Orpheus Club Gives Concert

PHILADELPHIA, PA.—Alexander Smallens was the conductor for the Philadelphia Orchestra concerts of December 11 and 12, presenting a program of interest and unusual features.

Handel's Concerto Grosso in G minor for oboe and strings was the opening number, in which Marcel Tabuteau, first oboe player of the orchestra, appeared as soloist. His tone is clean, his phrasing exquisite and his entire musicianship so outstanding that he received an ovation.

Andante for Strings, Harp and Organ, by Geminiani, proved to be a delightful work, splendidly interpreted.

Schoenberg's orchestral transcription of Bach's Prelude and Fugue in E flat major created much interest. At times the modern orchestral setting made it difficult to recognize the familiar Bach style, but it is a clever arrangement and had plenty of modern coloring. Mr. Smallens gave a fine reading of it.

The Symphony for Orchestra, op. 10, by Szymanowicz, a young Russian composer, was most enjoyable. By its strongly marked rhythms, changing tonal colors and a generous sprinkling of melodious themes, this young Russian obtains some extraordinary effects.

Tschaikowsky's Romeo and Juliet Overture-Fantasy was the closing number and was excellently given.

ORPHEUS CLUB

The Orpheus Club entered its sixtieth season, December 9, with a concert in the Academy of Music. The program included a group of Christmas carols. Alberto Bimboni was the conductor.

There were both a cappella and accompanied numbers, in which the chorus showed fine tone quality and nice balance of parts. The opening group contained Brotherhood (Huhn), The Devon Maid by Franz Bornschein, and The Open Road (Towner). Five Christmas carols followed, including excerpts from the Yuletide music of France, Bohemia and the American Negro. Sebastian Bach, Robert Franz and Brahms were represented in the second part, and the final numbers were by Rogers, Chadwick and Lily Strickland. Ellis Clark Hammann was an artistic accompanist. The concert's soloist was Erwin Wollner, violinist, who added to the evening's enjoyment by the performance of pieces by Lalo and de Falla-Kreisler, and two compositions by Elizabeth Gest of this city—Legends of Wieniawski, and Jubilee. M. M. C.

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A GAY AND CHARMING TEAM — New York Times
A NEW KIND OF TWO PIANO MUSIC — Duluth News Tribune
INFECTIOUS SPIRIT, VERVE AND BRILLIANCE — New York Sun
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TWO DEVILISHLY CLEVER AND BRILLIANT PIANISTS — Duluth Herald
A SPARKLE THAT DREW GASPS OF ADMIRATION — Milwaukee Leader
THEY ARE TERRIFYINGLY EXPERT — Chicago Herald-Examiner
A NEW MUSICAL EXPERIENCE — Milwaukee Leader



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RETURNING OCTOBER, 1932

NBC ARTISTS S

1932

SCHLUSNUS



Baritone

After an absence of two years, this brilliant artist returns for his third American tour. In the interim he has been concertizing throughout Europe. The impression he made during his previous visits to this country is still vividly remembered. Some of the critical opinions voiced at that time are—

"I have heard many baritones in my day, but anything more beautiful than Schlusnus would be difficult to find."—*Herman Devries, Chicago American.*

"It is long that song has been delivered hereabouts with so much significance."—*Olin Downes, New York Times.*

"One of the most glorious voices ever heard here."—*Cincinnati Post.*

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SERVICE PRESENTS

1933

FEUERMANN

Cellist

FIRST AMERICAN TOUR

One of the great cellists of the present generation. Though not yet thirty years old, Emanuel Feuermann holds the post once occupied by Joseph Joachim,—that of director of the cello department of the Berlin Hochschule Fur Musik. The regard with which he is held in Europe is revealed in the following criticisms—

"It was Emanuel Feuermann, therefore one was not surprised that the evening turned into a magnificent triumph."—*Budapest Pester Lloyd*.

"One of the world's most famous cellists."—*Paris Courrier Musical*.

"The first cellist of our times."—*Hamburger Correspondent*.



NT INSTRUMENTS

SUS, founder



Lucette Casadesus (Viole de Gambe)
Regina Patorni-Casadesus (Clavecin)

"Good to hear are these instruments out of the all but forgotten past. Good to hear is the music of the same age. For these instruments play with a pleasure giving sound the loss of which is a loss to the art of music."
—*Boston Evening Post*.

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MARY WIGMAN DANCES

MAN AND HIS DESTINY

New Cycle of Six Dances a Symphony of Movement — Hanns Hasting's Effective Accompaniment — Two New Spanish Numbers — The Same Program to Be Repeated—Other Events to Come

By RUTH SEINFEL

(Questions and letters should be addressed to the Dance Editor)

Mary Wigman returned to New York last Sunday with a new cycle of dances which fulfilled more completely than ever before the stirring promise of her creed of the modern dance. She would dance, she has said, Man and his Destiny. And this is precisely what she has done.

She has, in the past, danced many of the smaller facets of the destiny of man. The lush, ripe Summer's Dance told of bodily hungers fulfilled, of desires satisfied, of fruitfulness bearing fruit. Face of the Night showed the hungers of the mind, terror of a vast unknown and submission to the unknowable. Distorted and helpless imaginings romped in the grotesque Dream Image. A simple joy was demonstrated in Pastoral, a young exuberance in Festive Rhythm, an overwhelming grief in Song of Sorrows.

Now all these separate facets have been merged, and submerged, in a single, embracing concept, a knowledge and an acceptance of life, and of its inevitable partner, death. It is man's destiny now, says the dancer, to be born into the world, to know himself alive and potent and arrogantly young; to turn a face of reverent gratitude toward the source of this good, joyous life; to know, with a sudden terrible knowledge, that he must some day die; to turn once more to life and embrace it with an idiotic frenzy; to bid it, then, a farewell grieving and tender; and finally, with a reluctant obedience to the inevitable, to die.

This is the concept of the cycle called Opfer, Sacrifice. It says no more than the simplest peasant knows and the city sophisticate has forgotten, and it says these things with the luminous, uncomplicated clarity of great philosophic prose and great music.

It opens with Song of the Sword, a joyous, unquestioning assertion of life. Leaping, pounding the earth, the dancer might be a young primitive, confident of power, naively boastful of it. Skill is there too; the dancer indulges, almost playfully, in involved rhythms and patterns of movement.

Then, in remembrance of the source of that life, comes Dance for the Sun. It is a

rite of thanksgiving, a ceremonial performed with quiet dignity. Holding her golden skirt with delicate hands before her like an offering, the dancer moves slowly through symbolic patterns of reverence to propitiate the deity that gives light and warmth.

Upon this peaceful mood breaks the terrible premonition of Death Call. Darkly, fiercely, the figure gyrates. A hand is suddenly raised, in ominous stillness. The warning is reiterated. There is no differentiation between the human being and the knowledge that has come to her. The two have become one, and the dancer is both of them, now the tormented soul, now the knowledge expressed in that single upraised hand.

Back to life again in Dance for the Earth, the dancer gives way to a wild, demonic passion. She grovels grotesquely, buries her face in the earth, grimaces behind her hands. She whirls in dervish frenzy, crawls and leaps and falls and rises again. A Dionysian madness drives her, whips her to the heights of grotesquerie, then brings her back to earth, staring out from behind her hands.

Lament comes next, a poignant leave-taking. It is a gentle emotion, gray with resignation, a parting without tears. The body stoops, the hands touch the good earth; the body bends slowly backward, the hands seek the good sky. Softly the dancer glides through her soft patterns, and makes ready to depart.

The end comes with rolling drums, in Dance into Death. An irresistible force draws the reluctant figure across the stage again and again. Backward and forward she lunges, now docilely, now resisting. She falls, only to be drawn up once more for a last brief whirl, like a little dance with Death itself, before her final dissolution, a headlong plunge to earth.

For the cycle, Hanns Hasting has composed music which is so inseparable from the dancing as to defy independent description. It is played on the piano and on a whole orchestra of percussion instruments by himself and Gretl Curth. Its effectiveness can be expressed at this writing only in terms of its complete union with the symphony of movement performed by Miss Wigman for the eye.

There is little doubt but that this new cycle of dances will touch off as variegated

a show of critical fireworks as Miss Wigman's first appearances last year. The opposition will unquestionably be more violently opposed than ever, for Opfer must be regarded as the peak of this dancer's particular creative genius. But whatever the disciples of the late and great Isadora Duncan or of Michael Fokine have to say of Miss Wigman's forms in the dance or of her technique, they cannot, with justice, deny that she has given the dance a scope which it has never had in the Western world, which raises it in fact to the level occupied by music as an art.

I have almost forgotten to mention two more new dances in Miss Wigman's program, A La Polonaise and Rondo. They are frolics in Miss Wigman's charming lighter mood.

The entire program, with Summer's Dance and Allegro Arioso, the latter also from the Spanish Suite, will be repeated next Sunday evening at the Chanin.

Mme. Tamara Swirskaya, formerly danseuse with the Metropolitan and the Chicago Opera companies, danced at the Music and Art Lovers' Club on Sunday evening for the benefit of the Italian Christmas Basket Fund. Since it is still impossible for one body to be in two places at the same time, the writer did not see Mme. Swirskaya dance. Her program began with Drigo's Waltz of the Roses, went on through a dance from Borodin's Prince Igor, American Rhythm, Ravel's Bolero and Tchaikowsky's Danse Arabe, and ended with a Rumba. She was accompanied by a string quartet, conducted by Walter Rosamund.

Agnes deMille, dancer-mime, is changing her methods this season. Heretofore she has leaned entirely on dance and pantomime to portray her characterizations. Her forthcoming recital, on January 10 at the Guild Theatre, will show her turning to the spoken word, with monologues and scenes in dialogue as well as dance numbers on her program. Warren Leonard again will be her partner in several of the dance numbers, and Louis Horst, veteran accompanist, will be at the piano.

Carola Goya has ended her tour to the Coast and will give her program of Spanish dances at the Morosco Theatre in New York on January 3. She will follow this with a tour of New England and the South during January and February.

Real Indians from the pueblos are dancing their ceremonial dances at the Exposition of Indian Tribal Arts in the Grand Central Galleries, New York, this week. They dance mornings from 10 until 12 o'clock and afternoons from 2 until 5.30, and their comrades meanwhile demonstrate the traditional art of painting in sand.

Mlle. Louise Le Gai, French diseuse, will present a program of dance and song tableaux at the Booth Theatre on January 24.

At the Dance Centre of Gluck-Sandor, the week-ends offer a program every night from Thursday to Sunday, and the newest



MARY WIGMAN

has given her first New York dance recital of the season, and is once more a vital figure in the musical pattern of the metropolis.

ballet of the repertory, El Amor Brujo, giving place now and then to Salome or Petrouchka.

Dorsha and Paul Hayes dance every Saturday in their Theatre of the Dance, and every Tuesday there is Peggy V. Taylor in her Studio Theatre.

Irma Duncan and her group, after being quiet and retiring for as much of the season as has passed, came forth twice in three days last week; on Wednesday to demonstrate for Lucile Marsh's lecture on the great Isadora at Roerich Hall, and on Friday to do the same for John Martin's speech at the New School for Social Research.

Maude Bell and Nellie Paley to Give Recital

Maude Bell, English 'cellist, who has just returned from a two years' tour of Australia, New Zealand, the Orient and Canada, will give a recital with Nellie Paley, lyric soprano of the National Broadcasting Company, on December 18, at the Roerich Museum, New York, sponsored by the Roerich Society. Miss Bell, who is the possessor of a fine Gagliano 'cello (1745), will offer numbers by Strauss, Kreisler, Wagner-Wilhelmj, K. Heron-Maxwell and van Goens, with Gladys Sayer at the piano. Miss Paley, in addition to her radio work, has appeared in The Vagabond King in New York, and has sung in Irene, Little Nellie Kelly, and No, No Nanette, on the road. She will be accompanied by Leslie Leigh, and on her program are items by Mozart, Verdi, Rubinstein, Massenet, Ronald and Florence Turner-Maley. The Roerich recital is free to the public.

Salmond in Recital at Curtis Institute

Felix Salmond, head of the cello department at the Curtis Institute of Music, Philadelphia, recently opened the season's faculty concerts with a recital in Casimir Hall. His program consisted of three sonatas, the first by Frank Bridge (dedicated to Mr. Salmond); the second, the F sharp minor of Jean Hure, and the third by Beethoven. The Philadelphia Public Ledger, in reviewing this concert, speaks of "the tonal beauty, masterful technic and artistic reserve which Mr. Salmond possesses to so high a degree." The same paper notes that: "An audience which filled Casimir Hall to the last seat, gave Mr. Salmond and Mr. Kaufman, who, in this recital, played a part comparable with that of Mr. Salmond, great ovation."

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—Telegram, December 10, 1930.

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SHURA CHERKASSKY



triumphs

on his return

to the

American concert stage

following a three year
concert tour abroad

New York critics said of his appearance
in Carnegie Hall, Nov. 28, 1931

"This recital gave evidence of a young and conspicuous talent which has been widely recognized. He has a very considerable variety of tone color and dynamics, a grip of form, and authoritative projection of phrase. It is a pleasure to see that now he turns toward musical values, and endeavors to convince his listeners by imagination and beauty. It is a big talent and one which gives increasing evidence of its real quality."

—Olin Downes, *New York Times*, Nov. 29, 1931

"He revealed a mastery of his instrument which many of his pianistic elders might well envy. Mr. Cherkassky is endowed with the finest and most accurate of fingers. His tone is consistently persuasive, and his tonal palette is a comprehensive one, ranging from the most delicately murmured pianissimo to a fortissimo which is sonorous and never becomes brittle. The incisiveness of the rhythms, the delicacy of approach and fidelity to style were wholly delightful."

—*New York Herald Tribune*, Nov. 29, 1931

"Exhibited accomplishments of value and gifts of importance, a brilliant and confident technic, a sound piano tone and a musical personality."

—*New York Sun*, Nov. 30, 1931

"As far as technique is concerned he has long since achieved a perfection that places him among the musically select. But in his recital at Carnegie Hall Saturday afternoon he commanded admiration not only for his remarkably swift-running fingers, thundering fortissimos, and delicately shaded pianissimos, but for the feeling and understanding and effective musical language which they conveyed."

—*New York Evening Post*, Nov. 30, 1931

Second New York Recital, Carnegie Hall, Tuesday evening, Feb. 2

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—*New York Times*, November 27, 1931

"Her voice, always an excellent one, has assumed greater warmth and richness, and these, combined with artistic emission and intelligent control, found her an admirable and satisfying interpreter."

—*New York American*, November 27, 1931

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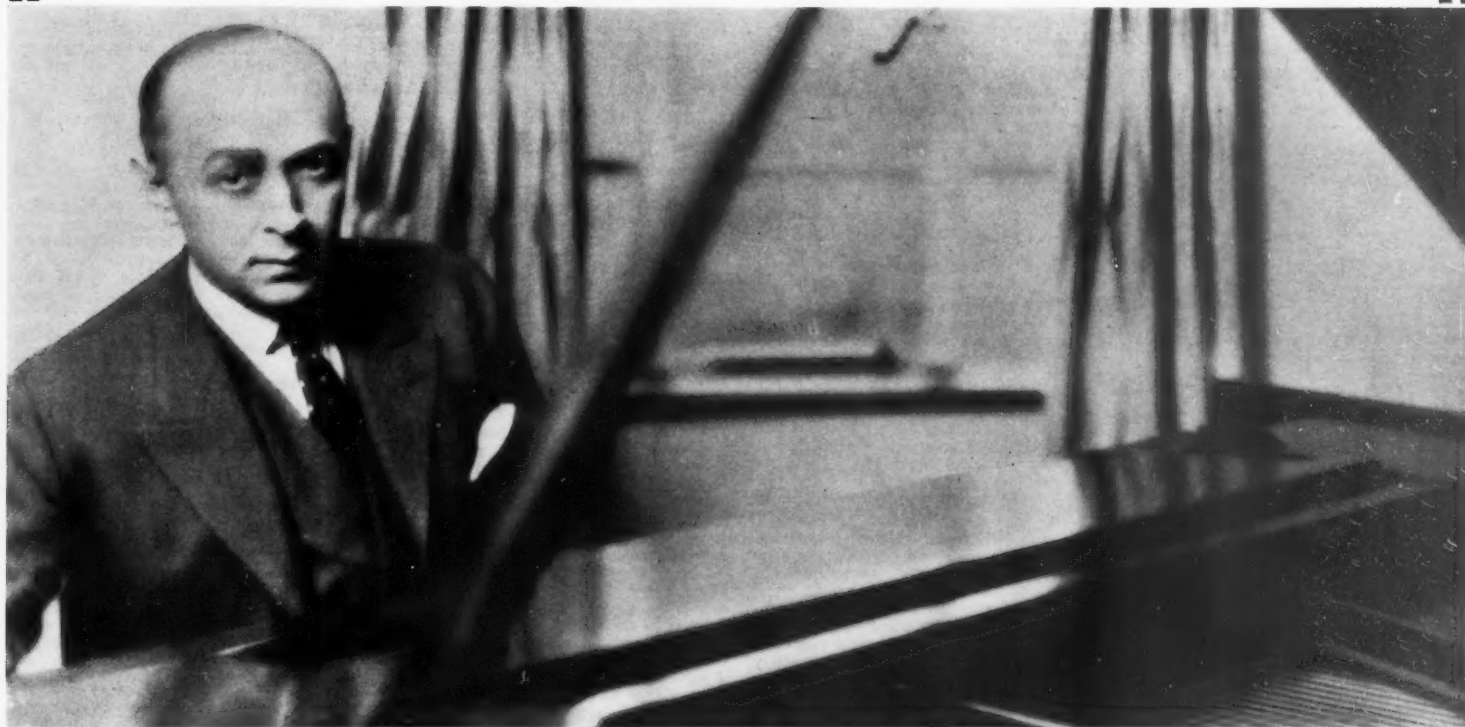
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"He is one of the highly enjoyable pianists now before the public."

—New York Sun, November 7, 1931.



SMETERLIN

NEW YORK

"In every respect a sincere and serious musician."—*New York Times*, November 7, 1931.

"Genuine musicianship, intelligence, assurance and dexterity."—*New York Evening Post*, November 7, 1931.

"His interpretations last evening were again those of a musician possessed of individuality, power and sensitive personality. He is one of the highly enjoyable pianists now before the public."—*New York Sun*, November 7, 1931.

BOSTON

"His mastery of the problems of the keyboard, one and all of them, apparently knows no limit; he never becomes rhetorical never bombastic, never indulges himself or his hearers with mere fustian, yet he has enough and to spare for the supreme climaxes, the grandest conceptions of music; and no intricacy—for example of that prince among the weavers of intricacies, Brahms—is too complicated for him to solve, and to solve musically. Mr. Smeterlin places himself in the front rank of pianists."—*Boston Transcript*, November 25, 1931.

"The high esteem which Mr. Smeterlin won from his first Boston audience last season could only have been increased by such playing as his second one heard last evening."—*Boston Herald*, November 25, 1931.

CHICAGO

"As a technician, he holds to a line altogether his own, one which in quality of tone, amplitude of skill and unity of purpose places him among the several undisputed masters at present before the public."—*Chicago Daily News*, November 9, 1931.

"His great service in this program was to show how Chopin can be made interesting without banging the keys. Never was he within the slightest danger of punching through the piano-tone. At the same time he had plenty of contrast, a highly expert pair of hands with which to demonstrate it, and no taste at all for becoming languishing."—*Chicago Daily Tribune*, November 9, 1931.

BOSTON POST
November 25, 1931

Smeterlin Piano Recital BY WARREN STOREY SMITH

A recital not soon to be forgotten by those fortunate enough to hear it was that of Jan Smeterlin, Polish pianist, at Jordan Hall, last evening. In two recitals, last season, Mr. Smeterlin had proved himself a pianist distinctly out of the ordinary. In particular, he showed an aptitude for the music of his countryman, Chopin, and last evening his skill as an interpreter of that composer was further evinced in a performance of the strangely neglected E-flat major Nocturne, the F-sharp major Impromptu, a Mazurka and four of the less-often played Studies. Save for an occasional bit of intemperate pedalling, noticeable also in Mr. Smeterlin's playing of a Sonata of Mozart at the beginning of the concert, the performance of these pieces was unexceptionable and more. It was, indeed, Chopin-playing that recalled *de Pachmann* and *Paderewski* in their palmiest days, and was yet Mr. Smeterlin's own.

But the outstanding portion of the concert was the performance of Brahms' monumental Variations on a theme of Paganini. For this work there is needed a stout heart, a clear brain, strong and agile fingers and poetic feeling besides. Mr. Smeterlin showed himself, last evening, to be possessed of all these attributes, and the performance of these Variations was one of true magnificence, one in which musicianship, virtuosity, deep understanding and pervasive poetry were happily blended. Such a recital should have been given in Symphony Hall to an audience filling every seat. The company which, last evening, filled the floor of Jordan Hall seemed duly sensible of the rare quality of the entertainment which was offered it.

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Steinway Piano

George Engles
Managing Director

HOW UNCLE SAM MAY HELP RADIO

Instead of Proposed Tax "Punishment," Broadcasting Companies Might Pay Only for Banal Advertising, Thus Conserving Vast Musical Market—Great Orchestras Thrive Today, Thanks to Aerial Programs—Why a Certain Club Disbanded—Art a la Mode—Outstanding Events

By ALFRED HUMAN

Letters and Questions should be addressed to the Radio Editor

EVERYBODY except the bootlegger and the racketeer pays Uncle Sam a husky sum for taxes these days. So it comes as no special surprise that the Government suggests a five per cent tax on radio sets.

Such a tax imposed on the maker would of course be passed on to the public. Then in addition the purchaser of this musical instrument (the radio set is officially so described) would be obliged to pay a sales tax.

Taking a cue from the piano men, who succeeded in 1917 in winning recognition for the piano as a necessity and therefore not susceptible to a luxury tax, the radio people are now opposing the five per cent idea.

Representative Florillo H. LaGuardia of New York, has suggested a blanket fee of \$100,000,000 from the radio people, a sum based on the supposed income of the broadcasting companies. The argument is advanced that the broadcasters receive a precious franchise for which they pay only license fees.

As the radio is one of the most important economic markets for the musician we are all deeply concerned with questions affecting broadcasting. What we all devoutly wish to realize is the expansion and improvement of this artistic outlet.

This observer personally believes that the taxation methods just described are unsound and unfair, insofar as punishing restrictions on broadcasting would tend to injure musicians who are, or who may derive their income from this musical market.

A heavy tax on receiving sets would probably help to disorganize a thoroughly demoralized field; the public would actually pay the five per cent, and a bit more. Mr. LaGuardia's theory may be good but it sounds more like a punishment than a tax. And of course the public would pay in the long run.

As we must view this problem purely from the program viewpoint it appears to us that the situation could be solved if the Government would combine economics and public policy. Broadcasting stands unchallenged as a potential medium of popular education. Not only potential, but actual. There is plenty of dross, but there is also gold in radio programs. We would not be writing these columns each week if we did not find this gold. Why, then, discourage the good? By punishing the broadcasting companies in the shape of a general tax we would be encouraging the dross in the commercial programs. Naturally, some of the companies would feel at liberty to increase the number of such programs in order to make up for the hundred million dollar tax. We would all pay for such a tax.

Instead, why not tax the tawdry, the banal type of commercial program? The Government officially recognizes concerts and educational events by allowing certain tax exemptions on admission tickets. Why not extend this idea to radio?

We have already detailed the percentages of publicity palaver connected with certain programs; a few advertisers consumed forty to sixty per cent of a fifteen minute period for their announcements.

Here it seems, is a rich field for the tax experts. Magazines are charged postage according to the percentage of advertisements in each issue. Surely this method could be

adapted to radio. The more objectionable the program the heavier the tax!

Under this simple plan the broadcasting companies would enjoy a new prestige, the sponsors would be encouraged to deliver a higher type of program—and every musician would rejoice at the reduction of banal and tawdry disfigurements.

Ten Weeks of Sonatas

Station WOR announces the engagement of Clarence Adler, pianist, and Eddy Brown, violinist, in a series of broadcasts featuring all great piano and violin sonatas, every Sunday, 2:30 to 3 p. m.

So reads the announcement. We particularly like to read *engagement*, because that speaks well for the good taste of WOR.

For the "first time in the history of radio" the entire series of sonatas of Beethoven will be broadcast, for ten weeks.

New Symphonic Orchestras Developed by Radio

Against all the venal sins of radio, chalk down this one noble, shining deed done by broadcasting: the bona fide advancement of national interest in symphonic music.

On the authority of one of the highest officials connections with the leading orchestras of the country we can report that radio has advanced symphony orchestras concretely and practically.

You still find long queues outside the concert halls whenever the Philadelphia, the Philharmonic, the Detroit Symphony, or other leading orchestras perform.

"We know that our broadcasts have attracted new audiences to our concerts," said this gentleman, "because our box-office receipts tell the story."

"Do you think," we inquired, "that the personality of such conductors as Stokowski, Toscanini, and the others, has vastly helped to dramatize the idea of symphonic music for the general public?"

"Unquestionably. But the music counts as much with the public as the charm and personality of the leaders. That's the most encouraging part of it."

Reiner's "Along the Wire"

We have already cited Fritz Reiner for distinguished service, for his Sunday evening *Along the Wire* concerts, WABC; now we should mention the excellence of his orchestral material and the mechanical smoothness of the events. The canny Mr. Reiner, or somebody, has christened the Reiner orchestra "the Philharmonic of the Air," a title which may prove confusing to listeners, yet, after all, "Philharmonic" is not a patented name.

Reiner has also the good fortune of being sponsored by a concern with a distinctive and dignified name, the Bell Telephone Company. Perhaps this sponsorship accounts for the technical smoothness of the broadcasting.

Wrongly Announced

Harry Cumpson, pianist-composer who specializes in advancing the cause of contemporary music, was announced as a "British" visitor when he played over the air recently. Mr. Cumpson does not complain, but he feels sad. Any up-to-date announcer should know that a British visiting musician would have been promptly hired by the broadcasters at a prodigious fee.

Musicians a la Mode

Scene in Steinway Hall Foyer, any hour:
First Conductor: Hello, Walossileo, what's that, a new score?

Second Conductor: Yes, for my new series on the Pfefferkorn Shaving Soap Hour. Still giving your Tuesday symphonic hour for Glutz and Glutz Glue?

First Conductor: No, now I am giving a new international series for the Dingle Doodle Noodles, a beautiful series—my wife you know, was a Doodle. I am also (*sotto voce*) the Dreamy Music Master of the Magical Melody Hour run by the Nockout Jolly Night Club. Good-bye.

Second Conductor: Good-bye—what's that under your arm, a new script?

First Conductor: No, a book, a new Life of Mozart. All about his struggles, and all the rest, you know. Those early fellows had a tough time pleasing their patrons, I tell you.

Second Conductor: Didn't they? They had to fawn on dukes and lords and ladies, and even then they weren't sure of a living.

First Conductor: We can be grateful we live in the new age of art, independent of all the tyrants and the rest of those selfish patrons who made life miserable for Mozart, Beethoven, Wagner and the others.

Second Conductor: Yeah. Well, au 'voir, I'm off to the studio for my eleven minutes of art.

How to Select a Radio

"I wish to buy a radio set," writes R. C. B. of Indianapolis, "which will enable me to hear all the good programs you mention each week with perfect clarity, and at the same time let me listen to European programs. I enjoy Reinald Werrenrath, and the Fritz Reiner orchestral series particularly. Which set is the best—and not too expensive?"

We haven't the least idea. We have heard a two thousand dollar custom-built outfit misbehave the same as a lilliputian apparatus from a mail-order house; it seems to depend on the location—and the ear. No right-minded man will trade his automobile, his doctor or his wife. Always, they are superlative.

Candidly, if we could depend on flawless reproduction we could review all of the programs every week with a clear conscience. But we cannot, in justice to the artists. The receiving set is the weakest link in the broadcasting chain.

An appreciation of tone-quality is the basis of all music education. Yet millions of listeners are hearing distorted tones for hours every day. The ideal of beautiful tone is not inculcated by most receiving sets. Frequently the frayed tonal quality is due to the inability of the listener to operate his set. But these problems are being rapidly solved, now that representative musicians are working with the technicians.

Does this help you, R. C. B.? Our only suggestion is to tie a handkerchief over your eyes, then enter a good store and buy the first set you bump into.

P.S. We are writing you privately to tell you some sets *not* to bump against in your blindfold test.

The Heroine of the Air

Negroes have formally protested against Amos 'n' Andy; why, is not altogether clear to us. Surely these gentle impersonators do not dim the prestige of the Negro race. Perhaps they have won more friends, and created more sympathy for Negroes than a carload of ultra-sophisticates.

If any class has a legitimate complaint it is the Mothers, celebrated in tune and jingle by a thousand radiocasters, in a thousand night-club programs. But, Mothers being what they are, they suffer in silence, unlike the listeners.

Mario Chamlee and Reisman

Mario Chamlee, the tenor, one of our substantial operatic artists, was soloist for WEAF December 11, appearing with Reisman's Orchestra, conducted by the same Leo Reisman we mentioned several weeks ago as a potential symphonic leader.

Chamlee offered songs designed for honest melodic appeal, Tosti's Parted, Rudolph Ganz's Memory, and Tosselli's Serenade, all excellent material for this intelligent type of singer, as wise in the ways of projecting text and mood into a microphone as over the Metropolitan footlights.

Werrenrath Conducts Cadman Work

Reinald Werrenrath conducted the National Oratorio Society in Cadman's Father of Waters of December 13, for the weekly Sunday broadcast over WEAF. Edward Wolter, baritone, was the soloist. The chorus was in its usual fine form, and responded with wonted smoothness to Mr. Werrenrath's authoritative leadership. Mr. Wolter's solo work formed a worthy complement to the excellence of the choral background. Next Sunday, December 20, Mr. Werrenrath will present the society in Elgar's The Banner of St. George, in alignment with his policy of producing works which are effective and worthy.

Suggestion to Publishers

One of the tasks of musicians nowadays is to time precisely every composition scheduled for radio programs.

Frank LaForge has already timed a great number of the Lieder and other composi-

STEADY SALES OF SHEET MUSIC

A report of President Hoover's Research Committee On Social Trends shows that in a study of Consumption Habits, the expenditures for sheet music fluctuated very little during the decade 1919-1929 which saw startling changes such as the decline in the sales of pianos and the increase in the sales of radios.

The figures of expenditures as given by the U. S. Census of Manufacturers and relating to sheet music are as follows:

1919—	\$16,277,000
1921—	14,293,000
1923—	14,163,000
1925—	14,133,000
1927—	17,147,000
1929—	16,355,000

Whether the absence of fluctuation is due in part to change in the price of sheet music or simply to a relatively constant demand, is what Robert S. Lynd, chief investigator, would like to discover. Any available information on the subject should be sent to him at 1008 Physics Building, Columbia University, New York.

tions which he presents on his weekly programs; other artists accustomed to the recording studios have done likewise. Perhaps publishers will consider printing this information on every new publication and thus at one stroke do good to themselves and the artists. We observe this marking already on a Universal publication. We think the idea might be carried out to sub-divide some works, so many minutes for the chorus, so many minutes for this section, and so on.

Every split second counts; the matter of a few extra breaths on the part of a singer, may throw a network schedule out of kelter.

A Moral Tale for Musicians

Even a crooner is a human being. His is not all a life of riding in platinum limousines, collecting song royalties, dividing covert receipts, signing cigarette testimonials, autographing photographs, posing for the press and banking fabulous sums.

No sir, a crooner is a creature of flesh and blood, even as the lowly violinist who scrapes for his living with Toscanini, Stokowski, et al; and beneath his sleek eau de Cologne skin there beats a true heart of oak and—aw! come to the point! Here is the story:

If you happen to be a prince of the croon you will find the world a glowing, beautiful place. For one thing, your admirers are sure to form a club in your honor, the Rudy Vallee Boosters Club, for example.

That is what happened to an illustrious son of Yale. Helen Turner, eighteen year old stenographer of Brooklyn organized the Rudy Vallee Club. Other masters have had monuments and memorials reared in their honor; surely New Haven's gift to music was worthy of a national club.

Radio admirers are like that. Three thousand ardent Valleans followed Miss Turner's leadership. The Vallee Club was formed.

Now for tragedy.

The President of the club has resigned. Miss Turner explained to Joseph Mitchell of the World-Telegram that it was true she had resigned and organized the Bing Crosby Club.

"Mr. Vallee came to one of our parties and talked about himself for two hours and did not even thank us for the dinner we gave in his honor," complained the retiring President; "he just said that the chicken was good. Bing Crosby sings like a man. And Rudy got so that he took our affection as a matter of course. There were 3000 members in my Vallee Club but I wrote to them and most of them wrote back that they have decided to give up Rudy and pledge their loyalty to Bing. . . . We just go wild when Bing sings. And he whistles like an angel!"

What Rudy thinks about it all, remains a mystery, for he has made no published comment. That gentleman married recently, and perhaps that accounts for his indifference to the other 3000 ladies.

Tibbett Signs for Series

Lawrence Tibbett, Metropolitan baritone, signed a contract December 14 for a series of concerts during the Voice of Firestone programs heard each Monday night at 8:30 p.m., NBC-WEAF network, beginning January 4.

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SEASON 1931-1932

KOSHETZ

A REMARKABLE RECORD OF HER SEASON THUS FAR

OLIN DOWNES on her New York Recital, Dec. 6, 1931
NINA KOSHETZ HAILED BY THROG

"An audience which filled the auditorium and overflowed on the stage and included many of the leading musicians of the city listened last night to Nina Koshetz. Fortunate the singer who attracts such an audience! But Mme. Koshetz is herself a rarely accomplished musician. She has a voice of special qualities and colors, an instrument which she uses with exceptional eloquence for interpretive purposes. Always the artist of exceptional versatility is felt when Mme. Koshetz sings... How admirably was each of these songs treated! How superbly differentiated from every other song, and what a variety of mood!"

—New York Times, December 7, 1931

NEW YORK

"A capable program delightfully given."—New York Evening Post, Dec. 7, 1931.

"Mme. Koshetz's voice can accomplish much as an interpretive vehicle."—New York Herald Tribune, Dec. 7, 1931.

CHICAGO

"An Unusually Entertaining Song Recital."—Chicago Tribune, Dec. 11, 1931.

"An Artful Interpreter of Song."—Chicago Herald-Examiner, Dec. 11, 1931.

DALLAS

"In the future we will make a great effort to hear her anywhere, anytime she happens to be singing."—Dallas Times, Dec. 2, 1931.

"A consummate artist,—a powerful varicolored voice, one of the most appealing organs you ever heard."—Dallas News, Dec. 2, 1931.



WINNIPEG TRIBUNE
 NOV. 3, 1931

NEW YORK WORLD-TELEGRAM,

NINA KOSHETZ STIRS HEARERS WITH RARE VOICE

Cantatrice, Once of Russia,
 Gives Engrossing Program
 of Song at Town Hall.

By PITTS SANBORN.
 That momentous and vastly interesting cantatrice, Mme. Nina Koshetz, once of Russia but long since of New York, gave one of her engrossing concerts at the Town Hall last night, presenting a program that ranged in authorship from Bach the Father to Mme. Koshetz herself.

Audience Reaches onto Stage.
 Mme. Koshetz singing rejoices in searching intelligence and bushels of charm. As for her voice, that element is too familiar to local audiences to require description, if indeed it could be described. That Mme. Koshetz has a host of admirers was proved by an audience which occupied not only all of the seats but a good part of the balcony.

NINA KOSHETZ GIVES GREAT RECITAL HERE

Famous Russian Soprano
 Present Program of Tremendous Range and Difficulty

Of Mme. Koshetz, one can truly say that she touches ecstasy in her songs. Expressing a preference, as illustration, the writer has heard nothing of its kind as exquisite as Mme. Koshetz' singing of one of the Ravel settings of Greek popular melodies since Mary Garden sang Debussy's "Beau Soir." Her conception of the song, in its loveliness, like emotional balance and precision of form, was the equal of Ravel's own workmanship, which, of course, is the last glove-button fastidiousness. As familiar as this...

Steinway Piano

RCA Victor Records

DULUTH NEWS-TRIBUNE, SATURDAY, NOVEMBER 7, 1931. Russian Soprano Makes Hit With Duluth Music Lovers Nina Koshetz Thrills Audience at Opening Evening Concert Series of Matinee Musicals; Variety Program Is Offered.

That fine Russian soprano, Nina Koshetz, known heretofore to Duluth only by reputation, sang a program of the sheerest beauty in the First M. E. church last night, opening the evening concert series of the Matinee Musicals. It was a program dominated by the music of her native land and well suited to display the poetic loveliness of her voice.

It was not in the Russian songs, however, that Mme. Koshetz showed the possessor of one of the most beautiful voices we have heard in the city, but in the songs of Rachmaninoff, and Prokofiev's "Melodie" were rich in deep coloring, sung with a warmth and genuine beauty. A Pushkin poem set to music by Nicholas Medtner, and a song, "Belts of Home," by Mme. Koshetz ended the group.

As the program progressed, the quality of Mme. Koshetz's tones became lovelier and lovelier, the tones came rich as from a violin, and the audience became insistent for encores. The first English song of the program was an arrangement of an old English air by Deems Taylor, "Song of a most exquisite thing, a song of a bride," a dainty wisp of a song by Ravel. "Seguidilla From Mur de Falla had to be sung by Mme. Koshetz sang.

Management NBC Artists Service, 711 Fifth Avenue, New York, George Engles, Managing Director

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Steinway pianos may also be obtained on rental, at reasonable rates, for town and country.



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STUDIO NOTES

LEON CARSON

During Thanksgiving week the following artist-students from the Leon Carson studios were heard as soloists in special church services in northern New Jersey and elsewhere: Constance Clements Carr, soprano, First Presbyterian Church, Passaic; Elizabeth Eckel, soprano, Baptist Church, Rutherford; J. W. Wilcox, tenor, Methodist Church, Passaic; Ethel Bennett, soprano, Christ Reformed Church, Stone Church, Pa.; Helen Krueger, soprano, Methodist Church, Englewood; Henry Haberle, baritone, First Presbyterian Church, Passaic; Chris Marble, soprano, was recently heard as guest soloist at a recital given at the Alyea School of Music, Rutherford, N. J.

Monthly informal student recitals will be held on Sunday afternoons at the New York studio beginning the latter part of January.

BERNARD FERGUSON

George Mecholson, baritone, pupil of Bernard Ferguson of St. Louis, recently gave a recital in the Park Plaza Hotel there. His program included a Handel aria; old English songs; a group of Hugo Wolf numbers, and songs by Deems Taylor, Fay Foster and Frank Bridge.

ESPERANZA GARRIGUE

Artist-pupils of Esperanza Garrigue, vocal teacher of New York, are active in opera and concert. Norma Richter, soprano, cables from Torino, Italy, of her success there as Violetta in La Traviata. Miss Richter has been singing grand opera in Italy for more than a year. She made her debut in La Forza del Destino, followed by appearances



ESPERANZA GARRIGUE

in Andrea Chenier, Trovatore and other operas, and was again engaged to sing Aida, Desdemona and La Boheme. Miss Richter returned to America last spring and resumed her daily lessons with Esperanza Garrigue. Mme. Garrigue also taught her in Milan, and at the same time Miss Richter was coached in opera study with Maestro Ticcoli.

Hector de Lara is a baritone of prominent roles in the New York Opera and Concert Guild. With this company he sang in the Secret of Susanna (Wolf-Ferrari) and L'Enfant Prodigue (Debussy) at the Roerich Museum, New York, on November 20. He also sang the role of the father in Hansel and Gretel when it was presented there on December 8. Paula Fire, Helen Webber and Julie Godridge are also members of this company. Enzo Aita, tenor, is with the Philadelphia Grand Opera Company. Esther Dale is now on a concert tour. Louisa Lincoln is touring in vaudeville, singing the part of Gilda in the quartet from Rigoletto, and an excerpt from the Magic Flute. Paula Fire gives a concert on January 12 at the Barbizon-Plaza, New York, assisted by a string quartet.

NINA GUNIN

Alice Bunde, soprano, studying with Joan O'Vark, exemplified ease of singing, good style and clear enunciation in songs by Wolf, Campbell-Tipton, Tosti and an operatic aria, at Nina Gunin's Sunday afternoon musicale of December 6. She was deservedly applauded. Dr. Pinckney Lee Glantzberg gave recitations in Southern dialect; George Perechenko (formerly with the Chauve Souris) sang to his own guitar accompaniments; Gareth Jones was heard in a resume of a Soviet play, and Miss Gunin, hostess, played a Chopin nocturne and Moussorgsky's Hopak with poetry. Corinne Wollerstein played artistic accompaniments. F. W. R.

IDA HAGGERTY-SNELL

Nell Justineau, soprano, sang The Old Violin (Fisher) and Hark the Lark (Schubert), and Louis Rupnick, baritone, was heard in Shoes (Manning), Volga Boatman

Song and a Slovak Folk Song at their teacher's (Mme Haggerty-Snell's) studio, December 1.

LA FORGE-BERUMEN STUDIOS

The sixth of the series of musicales presented by the La Forge-Berumen Studios, New York, was broadcast over WABC on December 3. Hazel Arth, contralto, Mercedes Soler, pianist, and Frank La Forge, composer-pianist, gave the program. Miss Arth, who is an Atwater Kent audition winner of two years ago, again gave evidence of vocal and artistic growth. Mr. La Forge played fine accompaniments. Miss Soler is a promising young Cuban pianist. She possesses a good technic and gives full and correct value to every musical mood.

Handel's Messiah was presented at the Union Theological Seminary on December 8, with Harold Haugh, pupil of Frank La Forge, as tenor soloist. M. S.

SIBYL SAMMIS MACDERMID

The Repertory Class, a feature of the Sibyl Sammis MacDermid studio in New York City recently gave a reception and program for Hallett Gilbarte. Many of his songs were sung with the composer accompanying the singers. Each artist was also heard in an aria. Those taking part were: Louise Bartlett, Grace Carson, Jeanette Cohn, Helen Clymer, Elton Calkins, Rose Clifford, Helen Huffard, Beatrice Haskell, Mildred Johnson and Grace Kiehl. Johnnie Hereford Lambert also supplied accompaniments.

BLANCHE MARCHESI

Kate Bean, soprano, is singing the leading role in The Chocolate Soldier in England. Sidney Vere Laurie, bass, made his debut in London last July in Bitter Sweet.

At the coming house warming of Mme. Marchesi's, Ethel Davis, contralto, who sings in the American Cathedral in Paris, will appear. She is to sing in England. The Mary South scholarship became available the beginning of December. Miss Davis held it for six years and Mme. Marchesi will hold auditions to decide upon the student who will hold this honor.

JEAN SKROBISCH

Ida Dinkov, soprano; Nora Dinkov, mezzo soprano; Harriet Himmell and Anna Skrobisch, sopranos, pupils of Jean Skrobisch, appeared in a matinee recital at the Barbizon-Plaza, New York, December 6. The sisters Dinkov united in a Mendelssohn duet, excellently sung in the original German. Ida Dinkov sang with musical intelligence, and Harriet Himmell's voice was excellently projected, in songs by Brahms and Rubinstein. Nora Dinkov shows advanced technical skill, singing with conviction and artistic authority. Anna Skrobisch, daughter of the teacher, has a promising voice and sings with clear enunciation. Sara Spiller and Mr. Skrobisch furnished sympathetic accompaniments. F. W. R.

Martin Conrad's Recitals

Martin Conrad, tenor, is giving a series of recitals at New York University, College of Fine Arts, Departments of Music and German. The first, on November 30, consisted of Schubert's settings for Wilhelm Muller's Winterreise, the accompaniments being played by Harrison Potter. The second of the series will be devoted to the songs of Schumann, and the third to Wolf.

Mr. Conrad is making a special study of Wolf. In Germany last year he consulted with authorities and brought back with him much knowledge of Wolf interpretation. He has made drawings for the poems of the songs, using printed facsimiles of these as program books for his concerts.

Grandjany, Harpist

An error was made in the Musical Courier of December 12 in presenting Marcel Grandjany as a cellist. As most of the world knows, Mr. Grandjany is a harpist.

Edward Johnson's Current Activities

Edward Johnson, in joint recital with Yvonne Gall, recently opened the current season of Mrs. Lawrence Townsend's Wednesday morning musicales at the Mayflower Hotel, Washington, D. C. In the audience were Mrs. Herbert Hoover, Mrs. William Howard Taft and Mrs. Woodrow Wilson. The critic of the Washington News, review-



EDWARD JOHNSON

ing the concert, said: "Johnson's singing was, as usual, above reproach, his voice fuller, warmer, more moving than ever, his choice of songs superb, his pronunciation perfect." In the afternoon the Canadian Minister and Mrs. Herridge entertained for Mr. Johnson at tea at the Canadian Embassy. December 3 the tenor sang at the White House at the private musicale given by the President and Mrs. Hoover following the Cabinet Dinner.

Mr. Johnson's Washington visit came between his November and December concert tours in Canada. The tenor was in New York on November 19, when he appeared with Grace Moore at the season's first musicale of the Harlem Philharmonic Society at the Waldorf-Astoria. Mr. Johnson programmed one of the songs of Ildebrando Pizzetti, and took the opportunity to pay a tribute to that composer. Mr. Johnson reminded the audience that he first introduced Pizzetti's songs in this country, and later created the title role in his opera, Fra Gherardo at the Metropolitan. When the songs were first introduced, they were considered ultra-modern and startling. Mr. Johnson, however, believed they would ultimately become well liked, and today he considers his judgment vindicated.

The tenor closed his annual fall tour with a recital, December 10, in Toronto, and another the following day in Guelph, his birthplace. Early in January Mr. Johnson returns to the Metropolitan Opera Company for his tenth consecutive season.

Choral and Symphonic Concert in White Plains

The White Plains Choral Society, Caroline Beeson Fry, conductor, and the White Plains Symphony Orchestra, Louis Green, conductor, gave a concert at the White Plains (New York) High School on the evening of December 5. The assisting artists were Kurtis Brownell, tenor, and William Mercer, baritone. The next program of the White Plains Choral and Symphonic Society will be given on Saturday evening, February 6, when a program appropriate to the Lenten season will be presented.

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—Boston Globe.

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NEW YORK S

I N F O N I E T T A

PRESS COMMENTS ON FIRST NEW YORK RECITAL THIS SEASON Town Hall, November 25, 1931

New York Times, November 26, 1931.

"They fill the need for interpreters of much significant music that falls between the orchestra and the quartet."

New York Evening Post, November 27, 1931.

"Under the able leadership of Quinto Maganini, former Pulitzer prize winner and occupant of a Guggenheim Fellowship, the miniature symphony orchestra played with rare taste and understanding a number of unusual novelties. Each was introduced most felicitously by the conductor by illuminating and informal comment."

New York Herald Tribune, November 26, 1931.

"The program was interesting and brought some seldom played music of the seventeenth and eighteenth centuries. Mr. Maganini conducted with unflinching enthusiasm. The playing gave pleasure."

New York World-Telegram, November 27, 1931.

"The program offered was unusual and interesting."

New York American, November 26, 1931.

"Quinto Maganini presented his capable little orchestra in an unusual program . . . a sincere and musicianly performance."

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Conductor

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NEW YORK DECEMBER 19, 1931 No. 2697

Astronomers are not the only watchers of the stars.

Station WABC (New York) made a musical broadcast last week which was heard as far off as Honolulu. National pride and artistic discretion prompt this editorial paragraph to refrain from mentioning the compositions with which the Honolulu listeners were regaled.

According to a New York Herald Tribune despatch (December 12) from Rome, certain young Fascists there were officially reprimanded and warned "for singing hymns to other heroes than Benito Mussolini." It is news to learn that there is any other Roman hero than the luminous Duce.

Boston will have grand opera from February 1 to February 13, supplied by the Chicago Civic Opera. While the quality of the performances will be high, of course, the fact remains that the community which considers itself the most cultural in America has no operatic organization and must be fed its lyrical pabulum by the spoonful at the hands of a great company from another city. The money which Boston spends for baseball would alone suffice to maintain a grand opera enterprise of its own.

Tomorrow afternoon, December 20, Arturo Toscanini will conduct his last concert in New York for the present and then sail abroad to try to cure the neuritis which afflicts his right arm. He was undergoing medical treatment for the ailment last autumn when his New York duties called him to this country. Toscanini's dignified and elevated art have endeared him to the symphonic devotees of the metropolis and they hope to see him restored to full health and spirits at his Carnegie Hall reappearance during the latter part of the season—February 29.

O. I. C.

Some of the assistant New York music critics are fortunate, some unfortunate. Or have their initialed signatures other significance? One of them, writing in the New York Evening Post, appends "L. S. D." to his remarks. L. S. D. stands for Pounds, Shillings and Pence! How many of them can boast of such winnings as a result of their killings? Or does the L. S. D. refer, rather, to the earning of

some of the artists whose doings often are the subject of this critic's comments?

But there can be no question as to the implication of the letters found added to certain items in the New York Sun—S. A. D. Sad, indeed; sad for the one who is flayed, sad for the one who does the flaying.

Says a headline: "Prof. Millikan Pictures Show Atom Smashed." Atoms of the concert stage have been smashed by the critics for years and years; poor, inoffensive little atoms, hoping to join the mass of units that constitute the world of music. Instead of which they are smashed. Nor does it take millions of volts in cosmic rays to do the musical smashing.

To all of which we feel like borrowing the sign-manual of the Sun scribe: S. A. D.

Strange Song From Germany

It is too early as yet to speak of what will happen to music in Germany when, and if, the "Nazis" of Adolph Hitler come into power.

Hitler is known to cherish music. Indeed, if we would credit all the stories about Germany's man on horseback, Hitler is a serious student of the scores of the great symphonists. To cap the climax we are given the privilege of hearing the rumor that he will marry the widow of Siegfried Wagner. If this rumor happens to be true the First Lady of Wahnfried will be able to carry on the Cosima tradition of high-handedness with an absolutism unique even for Bayreuth.

The looming Dictator who has blithely predicted that "heads will drop" when he assumes power, would surely find time for extra-political duties in the Festspielhaus as well as in the opera houses and concert halls. Possibly he would even carry out the fascinating ideas advanced last week by one of Herr Hitler's fiery lieutenants, at the Congress of the National Socialist Pharmacists and Physicians. It was proclaimed that the "Nazi" regime would sustain the Nordic race, "the finest flower on the tree of humanity." To this end Germany's population (we are quoting from a New York Times dispatch) would be divided into three groups, "of which the topmost, the Nordic, must be nurtured pre-eminently, tolerance being extended to the group below as a sort of suffered helots, while the lowest group would be eliminated through compulsory sterilization."

Automatically such a course would eliminate Latin culture in Hitler's Germany, and presumably the fellow-Fascisti from La Scala would not be permitted to sing in the Hitlerized opera houses. If we read the foregoing words accurately, only blond Brünnhildes and Tristans will be welcomed; perhaps the "lowest group" will be encouraged to develop *ragazzi* of a now obsolete vocal genre, to sing in works created by pure Hitler Nord.

We suspect that Hitler will never carry his radicalism into musical art; deep in his Austrian heart, the man is surely an incurable romantic who sniffs at Behüt dich Gott (Trumpeter of Säckingen) and that other Teutonic tear-jerker, Die Lorelei.

The world always is somewhat suspicious of the strong-man type who flourishes an ax. Germany's music is probably safe. A large part of its support comes (and will continue to come) from the dark colored and tone loving race which Herr Hitler threatens to "sterilize"—and which seems destined to flourish long after he shall have been forgotten.

Honoring d'Indy

Wonderful tributes were paid by many important American newspapers to the memory of the late Vincent d'Indy, French composer, who had very scant journalistic recognition in this land while he was alive. A witty American once said that the only good Indian is a dead Indian, and the same thought evidently actuates the editors of our daily journals as far as composers are concerned.

Orchestral Subsidies

With orchestral guaranteed incomes shattered all over the symphonic world, it is reassuring to know that the threatened suspension of the Berlin Philharmonic and the Berlin Symphony Orchestras has been averted. The Magistrat controlling the municipal exchequer of the Berlin capital decided recently to cut the subsidy of the Philharmonic only 30,000 marks (\$7,140) and that of the Symphony only 22,500 marks (\$5,055). That leaves 210,000 marks and 157,500 marks, respectively, for the two organizations, which will keep them in operation, much to the joy of Berlin music lovers and of the musical world generally.

1831—Chopin—1931

When Chopin went to live in Paris in September, 1831, some of the pianists then alive were: Alkan, aged 18; Bertini, 33; Clementi, 79; Cramer, 60; Czerny, 40; Dreyschock, 13; Dussek, 70; Field, 49; Fontana, 21; Gottschalk, 2; Gutmann, 12; Heller, 16; Henselt, 17; Herz, 25; Hiller, 20; Hummel, 53; Kalkbrenner, 47; Klindworth, 1; de Kontski, 14; Leschetizky, 1; Liszt, 20; Mason, 2; Moscheles, 37; Oesten, 18; Pixis, 43; Potter, 39; Ries, 47; Clara Schumann, 12; Stamaty, 20; Marie Szymanowska, 41; Thalberg, 19; Wieck, 46; Woelfl, 59; Wollenhaupt, 4.

Chopin at that time was twenty-one and consequently older than the more modern Alkan, Dreyschock, Gottschalk, Gutmann, Heller, Henselt, Hiller, Klindworth, de Kontski, Leschetizky, Liszt, Mason, Oesten, Clara Schumann, Stamaty, Thalberg, and Wollenhaupt. Chronologically considered, his music should sound more old-fashioned than that of his younger colleagues. But they have disappeared or are disappearing rapidly. Even the music of Liszt is lagging far behind Chopin's in the race for endurance.

Gottschalk's Pasquinade and Dying Poet are much younger than Chopin's scherzos and nocturnes. Chopin's études are considerably older than the studies Stephen Heller wrote in such quantities. Henselt's If I Were a Bird is not flying so steadily and far as Chopin's preludes and impromptus soar. De Kontski's Awakening of the Lion is very new beside the F minor Fantasy. But the lion will never roar again, and perhaps the fantasy will never die.

Yet Chopin was considered more or less of an elegant amateur by many writers and critics till within thirty years ago, and his music was described as slender, unwholesome, melancholy, fantastic, affected, and what not. "Music for the sick-room," exclaimed Field. "There are spots on the new star," remarked Kalkbrenner. "His mazurkas are his weakest works," said Liszt.

"Hats off! gentlemen; a genius!" wrote Robert Schumann. The world has accepted the Schumann verdict. C. L.

Progressive Music Teachers

The annual meeting of the Music Teachers National Association is attaining a significance it did not always have in the past, being for a long time considered rightly or wrongly to be an academic gathering of small practical significance.

During the presidency of Howard Hanson matters were discussed that had interest for every teacher, and the current president, D. M. Swarthout, makes it clear that a similar policy is to be pursued. The convention is being combined with that of the National Association of Schools of Music, a practical business organization presided over by a practical business man as well as musician, Harold L. Butler.

With few exceptions the papers to be read at the forthcoming meeting appear highly useful. At least their titles suggest that they apply to the problem of making a living as much as to abstract "methods." There is a marked absence of promised historical discussion and whatever "isms" may be injected into the proceedings are of a noticeably modern and up-to-date character.

The M. T. N. A. apparently realizes that the musician of today is facing changing conditions and is preparing to meet them with adaptable acceptance rather than with unintelligent opposition or deadening complacency.

Gesellschaft Fund Closed

Too many necessary unemployment and other charitable drives are current in America, to justify the further continuance of the Musical Courier campaign in aid of a fund for the musical museum of the Vienna Gesellschaft der Musikfreunde.

Contributions received to date are \$424 and a check for that amount, together with the list of donors, will be sent immediately by the Musical Courier to Dr. Dlabac, general secretary of the Gesellschaft.

The Musical Courier takes this opportunity of thanking the generous contributors to the fund and assuring them that the money, while far short of the total amount needed by the Vienna G. d. M., will bring about at least some slight improvement in housing facilities for the priceless musical collections of the association.

Meanwhile, should anyone desire to make a direct donation, checks may be sent to Dr. Dlabac, care of the Gesellschaft der Musikfreunde, Karlsplatz 6, Vienna, Austria.

VARIATIONS

By Leonard Lieblich

Paul Howard, pianist, of Adelaide, Australia, a noted addict of Godowsky's piano compositions, writes me of a dream he had recently. "It may sound awful but it is nevertheless perfectly true," adds Mr. Howard. Here is his dream and its effect:

Godowsky comes to see me. It is unbelievable and we are so in rapport, and he seems to bring his own atmosphere with him, as well as material surroundings. Though it is my own home it does not seem strange that I now know none of the furniture. Godowsky is like an old friend; his voice I hear, and feel his distinctive aura and personality, that unceasing activity and brilliant consciousness which makes thrilling intimacy. My family, wife, children, seem to be, and not to be, and no element of usual life is absent over the luncheon with tea things I do not now recognize. And we commune. All seems natural and yet an impossibility, for all are but shadows and restricted in some way. We cannot move. I ask him to put his hands on the length of my arm and let me feel his fingers play the fourth movement of his Sonata. . . . On awakening early in the morning I went to the piano and played through the Java Suite, and found it accessible, whereas I had before felt the work out of reach in the rush of life and weight of present repertoire. Perhaps I gained some of Godowsky's quiet, unhurried penetrative activity, and the mastery it represents.

It appears that the Howard revelatory dreams had been active before, as he reports also this experience, and hastens to explain, "Remember that I am a teetotaler!"—

A ghost once came to me in my sleep and played the Bach A Minor Fugue, the mighty long one (not of the 48) and showed me dinkum how to play it and I got it after that all right, although I had battled with it for many years; I mean with the interpretation of it. Ghosts frequently visit me.

Such matters are not happening only to Mr. Howard. I used to dream beautiful and great compositions and always forgot them by the time morning came. Resolved at last to recapture at least one such inspiration I kept ruled manuscript paper and pencil at my bedside.

One night the mysterious strains, more lovely than ever, beguiled my dreamful slumber. With a great effort I awoke, seized paper and pencil and wrote and wrote the music, so marvelous, so great, that I felt fame and fortune to be within my grasp.

I returned happily to sleep and when the alarm clock finally rang, my first fearsome thought was that perhaps I had also dreamed the recording of the spirit masterpiece. But no! There were the actual scribbled measures, covering page after page. Blissfully I picked them up to feast my eyes on the treasure. A terrible shock! Horrors! I found I had written the slow movement of the C minor Symphony by Brahms.

Also, I am not the only critic who refuses to regard all modernistic music as great music. Herbert F. Peyser reports as follows from Berlin about Hindemith's new oratorio *Das Unaufhörliche* (The Eternal): "The choruses have length, breadth and thickness . . . bedizened with atonal daubs and garnitures. . . . The ugliness, the inexpressible sterility of it all is appalling. Amid the welter of dead counterpoint the spirit faints and the heart turns sick. . . . Once or twice the composer seems dimly to remember Moussorgsky and 'Boris,' but that is about as near to living, breathing music as anything in this moodless, expressionless, dehumanized maze of arid notes ever comes. . . . I can only say that the pretentious opus seems to me the most lamentable stuff Hindemith has ever perpetrated."

Complete advance sheets, in German, come to this desk of a book (Bote & Bock, Berlin) by Hans Gregor, former noted German operatic producer. The volume is called *Die Welt der Opera—Die Oper der Welt* (The World of Opera—The Opera of the World). As publication will take place soon, a review may be deferred, but hasty partial perusal of the 419 pages promises much edification, information, and amusement in the complete reading. Gregor made many reforms and modernizations in his artistic direction of opera and was considered by some authorities the foremost man in his line. His book is not a technical one, but a series of memoirs and reflections, with stories about several hundred well known persons, ancient and modern, including kings, queens, emperors, princes, Barnay, Belasco, Bohnen, Brahms, Edwin Booth, Bülow, Caruso, Carré, Chabrier, Debussy, Delius, Djagileff, Dukas, Edison, Erlanger, Fall, Henry Ford, Fulda, García, Mary Garden, Gatti-Casazza, Gorki, Henry Irving, Jeritza, Otto Kahn, Kalbeck, Korngold, Lehar, Lilli Lehmann, Leoncavallo, Levi, Mahler, Maeterlinck, Massenet, Melba, Messager, Neitzel, Mottl, Nikisch, Paderewski, Possart, Puccini, Rein-

hardt, Richter, Roosevelt, Saint-Saëns, Sarasate, Sardou, Schalk, Fritz Scheff, Schmedes, Schuch, Sembrich, Shaw, Slezak, Strauss (Johann, Richard, and Oskar), Strindberg, Stuck, Sucher, Thoma, Toscanini, Mark Twain, Van Dyck, Van Rooy, Verdi, Cosima and Siegfried Wagner, Wedekind, Weingartner, Whitehill, Wolf-Ferrari, Wüllner, Hugo Wolf, Von Wolzogen.

You can well imagine what lively matter is in store with such a list as the foregoing to gossip about. Gregor, by the way, made two visits to America, but never was artistically active here. He married Della Rogers, American soprano, who died a few years ago.

AN ORCHESTRAL ALPHABET

TO

ERNEST SCHELLING

FROM WHOM WE HAVE LEARNED OUR MUSICAL A B C'S
WE DEDICATE THIS ALPHABET

A, is the note to which instruments tune.
Given out by the oboe, B's for bassoon.
C's for conductor, cymbals and cello.
D, is for drum, the great big bass fellow.
E, is for early, to the concerts, please come!
F, is for flute. To be late is so "dumb."
G's for Guarnerius, a kind of violin.
H, is for horn, of brass, not of tin.
I, is for instruments, all sorts and kinds.
J, judge yourself whether strings or woodwinds.
K, is for kettledrum, called timpani too.
L, is for largo, Liszt, lyre and lu(te).
M, is for Master Musician of Men.
N, for his nine symphonies, one less than ten.
Oboe's a woodwind, the syrinx of Pan.
P, is for piccolo, babe of that clan.
Q, is for quiet, as quiet can be.
R, raise not your voices, sit, listen and see!
S, sostenuto a lingering tone.
T, is for tuba, trumpet, and trombone.
U, Uncle Ernest, we all love your smile.
V, is for violin, viola, bass viol.
W, Wagner of opera fame.
X, xylophone, a peculiar name.
Y, is for yell out the songs, and keep time.
Z, is for zero, the worth of this rhyme.

(The foregoing was written by the members of the Sawin family, of New York, who have all attended the Philharmonic Children's Concerts for several years. The mother of the family, Mrs. Melvin E. Sawin, did the rhyming, assisted by the father, in some of the more difficult couplets. The original is hand-lettered, after the style of old manuscript writing, by the oldest child, Edith Sawin. Edith Sawin has entered the notebook competition and has won a medal three times. She is eleven. Her two brothers, Moulton and David, also contributed to the alphabet.)

New opera companies seem always able to find investors for capital sufficient to raise the initial curtain. Most "seasons" of that kind are brief, sometimes numbering only one performance, but that does not appear to deter other backers and guarantors from springing up afresh for the next similar venture.

All preliminary "announcements" of lyrical projects, no matter how visionary, unformed, or impractical, have little trouble in obtaining free publicity from the daily newspapers. Several such undertakings are "announced" each season but few come to actual realization. Some of them that see the light of day might well have been left unborn.

It is a pity that the San Carlo Opera disbanded because its founder, Fortune Gallo, went into other lines of activity, for that competently trained and serious organization furnished all the grand opera needed outside of New York, Chicago, San Francisco and Los Angeles, which have their own distinctive and well organized lyrical seasons.

Even "popular prices" are not the sole justification for giving grand opera, because if the performances fail to register artistically, the cheap seats would quickly lose their popularity.

New York, December 6, 1931.

Dear Variations:

You said something in your recent department that interests me vastly. I refer to your musings over Franck, with which I agree, but being female, often have different thoughts.

And I concur also in what you wrote about the lack of an English translation of the *Leichtentritt* Formen Lehre. I use the book (in German) almost daily in my own work and it is the best one I know for general, detailed, and accurate information. The first half I learnt through our dear old teacher, Walter Rothwell, who was so glad to find I spoke German and could study the book. Then along came Ernest Bloch who especially wanted me to get it—and was thrilled

because I not only had it but knew it so well. Several years after I spent several months in Berlin studying his *Formen Lehre* with Dr. Hugo Leichtentritt and know him therefore very well.

Thanks for discussing the great book.

Yours cordially,

ROSALIE HOUSMAN.

Carl Engel, chief of the Division of Music at the United States Library of Congress, writes to a member of the Musical Courier staff:

Dr. Alfred Einstein, the well known German musicologist, is now engaged on a revision of the famous Köchel catalog of Mozart's works. Dr. Einstein is very anxious to trace, as far as possible, the present whereabouts of all Mozart holograph compositions extant. He has asked me to help him in locating any Mozart manuscripts there might be in America. Some of these have already been found, but since there may be some in private hands, among musicians, I wonder if you would be good enough to mention in your columns Dr. Einstein's request for this information. If the information can be addressed, Chief, Division of Music, Library of Congress, I shall be glad to forward it to Dr. Einstein.

Faithfully yours,

CARL ENGEL.

The 1932 Leap Year will be memorable. Arturo Toscanini is to resume conductorship of the New York Philharmonic concerts on February 29.

Four champions are playing a bridge contest in New York and the event is receiving columns of reporting in the daily newspapers—more space than ever was given by the same journals to any four supreme chamber music artists performing a quartet. The only way for such a musical group to receive similar printed attention would be to commit a holdup, perpetrate a massed murder, or engage in a fistic battle royal on the concert stage. "That is America," as a visiting English lecturer might put it.

Hats off to radio, which is giving more time than hitherto to performances of chamber music, its best current representation being the Wednesday evening (WOR) concerts of the outstandingly fine Roth Quartet in conjunction with Vera Brodsky, pianist. Better ensemble playing has not been heard over the air hereabouts.

Evans and Salter, New York concert managers, not long ago received this communication from L. E. Behymer, the Los Angeles impresario:

A lady rang up to day in a semi-confidential manner and wanted to speak to someone who could give a "careful" reply. She stated that she was unable to hear Lawrence Tibbett when he sang in Los Angeles last Spring, as she was away, but that she just had to hear him on this occasion, but must have a seat near an exit; that last night every symptom indicated the stork would visit her abode, picking her in particular, but that the hurry-up call had passed on and there was some indication of quietude, though the event was not more than twenty-five hours off. Hence, the request for a seat near the exit. Upon being informed that all seats were sold and only stage seats were possible, she demurred, saying that the stage was hardly the place for such an event to occur during, say, the third Tibbett encore. We explained it was very easy to give her a seat on the stage near an exit and that it would be easier to get out there than from the body of the house. She insisted she must hear Tibbett and that the only thing she would miss him for is a baby, and she ordered the seats and is coming.

We, for our part, have ordered the ambulance; special officer at the entrance and the surgeon in waiting. This is the first time, I'll bet, that Tibbett is coming so near to being a wet nurse and also I'll bet you there is no other person or box office who has been called upon to illumine the air-way of the stork.

The esteemed New York Times (December 13) said of Ernest Carter (whose opera, *The Blond Donna* was premiered last Monday by the New York Opera Comique at the Heckscher Theater): "For *The Blonde Donna* Mr. Carter was his own librettist, an activity in which he formerly displayed his talent with the texts for Horatio Parker's two operas—*Mona*, which the Metropolitan mounted in 1912, and *Fairyland*, given at the Los Angeles Exposition in 1915."

If memory serves correctly, and in this case it does, the librettist of the two Parker operas was Brian Hooker. Both works were winners of prize contests for \$10,000 each, the first being offered by the Metropolitan Opera House and the other by the National Federation of Music Clubs. Also, there was no Los Angeles Exposition in 1915. *Fairyland* was produced as a feature of the regular N. F. M. C. biennial held that year in the South California city.

I heard *Fairyland* at that time in Los Angeles and between the acts saw Dr. Horatio Parker called to the footlights and presented with a check for \$10,000, which seemed to me to be an excess payment for a dull and makeshift work worth not more than \$500 for the actual writing labor involved. *Fairyland* has not to my knowledge been sung publicly since.

An unfamiliar Bruckner anecdote is told by the Vienna journal, *Musikleben*, and concerns that com-

poser's summer stay in Ischl when Kaiser Franz Josef used to listen to Bruckner's organ playing in church and invite him to luncheon afterward at the Belvedere Palace.

The musician's appetite was enormous and the fun loving Kaiser amused himself by encouraging Bruckner to eat until he almost burst. On one such occasion when there still was food on the platters, the guest sighed and said regretfully: "I've had enough. I'm through." The Kaiser signalled to a lackey, and a roast duck—admittedly Bruckner's favorite dish—was brought in and placed on the table.

Bruckner gave a despairing glance, changed it to a look of determination, opened several buttons of his waistcoat and suddenly made courageous attack upon the beloved delicacy. The Kaiser laughed and said, "I thought you couldn't go on, Bruckner?"

"Well, sire," replied the musical gourmand with his mouth full, "you see, it's like this; if the Stephan Cathedral were entirely full, but Your Majesty appeared, a tiny place (Platzel) would have to be found for you."

Musikleben also relates several other anecdotes. One is about an inexperienced but arrogantly conceited young conductor who hired a veteran orchestra for his concert and berated the players soundly at rehearsal. Suddenly the first trumpeter arose and said: "Herr Kapellmeister, if you are not more polite, we shall play exactly as you are conducting."

The celebrated Vienna violin pedagogue Maxinsack had a particularly lazy pupil. One day the youth played an A flat Etude impeccably. "You rascal, why is it so good today?" asked the teacher. "Well, professor, I really studied this piece, first in one flat, then in two, then three, and finally as it is written."

A small boy told his mother that their neighbor knew nothing about music. "Why?" inquired the parent. "Because he told me to cut my drum open and see how the music comes from the inside."

A barnstorming opera company making a one night stand in a small Hungarian town, affixed a sign to the entrance of the theater: "No dogs admitted." After the performance some one pencilled the comment: "By order of the Society for the Prevention of Cruelty to Animals."

The advance notice of the Biltmore Musicale for December 18, lists a program number as:

The Wreck of a Jewelry Plant.....O'Hara
Erin-go-bragh! O'Hara is not a modernistic Russian composer and has not yet endeavored to set a factory to music. His song is better known as Wreck of the Julie Plante.

Last Sunday one of the syrupy voiced New York radio announcers declaimed without a slip until he said that the baritone of the occasion "will next sing a Lied."

Open season is on for Handel's Messiah, Stille Nacht, and Christmas Carols.

A lady telephoned to the Musical Courier, was put in touch with Horace Johnson, associate editor, and the following conversation took place:

Lady—"I have been commissioned to write a musical article for the New York Daily News and would like to find out about some musical people I ought to see."

Johnson—"I shall be glad to help you."

Lady—"Kreisler is in Europe, isn't he?"

Johnson—"No, he is touring America."

Lady—"Where can I find Paderewski in New York?"

Johnson—"He is in Europe just now."

Lady—"I looked in the telephone book for the address of the Curtis Institute but couldn't find it."

Johnson—"The Institute is in Philadelphia."

Lady—"I would like to locate Grab—Gabel—Grav—Gebro—"

Johnson—"Do you mean Gabilowitsch?"

Lady—"I guess so."

Johnson—"He is the conductor of the Detroit Orchestra."

Lady—"Thanks; that's fine. And where can I locate Damrosch?"

Johnson (gives Walter Damrosch's address.)

Lady—"How about some prominent New York vocal teachers?"

Johnson (mentioning several)—"You've heard of those, haven't you?"

Lady—"I can't say that I have. Could you tell me whom I could consult about some musical history?"

Johnson—"Well, there's Carl Engel, head of the Music Division of the Congressional Library."

Lady—"I didn't know they had music there. Oh,

please give me Professor Hutchinson's address."

Johnson—"His name is Hutcheson and you can find him at the Juilliard Foundation."

Lady—"The Jewish Foundation?"

Johnson—"No—the Juilliard Foundation."

Lady—"What kind of a place is that?"

Johnson—"A busy morning prevents my explaining, or helping you out any further. I do wish to say, however, that as the writer of a musical article you seem singularly well qualified. I bid you good bye."

England and the Foreign Musician

A campaign has recently been waged in a certain section of the press of England against the importation of foreign artists at a time when there is so much unemployment among English musicians. Much newspaper correspondence aired the views of such musical authorities as Mrs. Samuel Courtauld, organizer of the Courtauld-Sargent concerts; Arnold Bax, the composer; Sir Hamilton Harty, and many others.

The whole trouble arose out of a manifesto sent out by the Executive of the Incorporated Society of Musicians, which urged that a ban should be put on the great number of foreign artists visiting English shores at a time when, it was alleged, the often equally competent British musician is out of work.

Among the most important points raised have been: the really desperate need among many excellent British musicians; the necessity for international give and take among the musical fraternity in order to maintain a high standard of performance; the fact that many British musicians are earning large sums abroad, both in Europe and America; the heavy income tax levied on the foreign musician in England (if he can be caught, for there is no system such as that which works so well in American cities). Far from being an object of "dump," the foreign musician faces a tariff wall of no less than 25 per cent. on his earnings. Consequently, to appease him somewhat, he is offered higher fees than it is possible for a British subject to earn at home.

The Ministry of Labor is now tightening up the regulations regarding the admission into England of foreign concert artists. An official of the Ministry has stated that no obstacles are placed in the way of international celebrities, but in the case of an artist of lesser fame a permit is very difficult to obtain, as it is felt that he is "doing an English artist out of a job." It is almost impossible for a foreign orchestral player to get employment in England.

Comparatively unknown singers and instrumentalists who go to England to give recitals are doing so at their own financial risk, and do not require any permit. If they have a deficit, they themselves are the only losers; but if the unexpected happens and they make a profit, the Inland Revenue seizes a share.

The poor, long-suffering B. B. C. (British Broadcasting Company) and phonograph companies have come in for the usual degree of abuse and are unfairly blamed for the present state of affairs. The truth is that many British musicians would be literally starving at present if it were not for those two organizations. The B. B. C. is quite definitely carrying out its program of "Buy British," with an almost inevitable decline in the interest and variety of programs, though the general standard of performance has not appreciably suffered through the patriotic attitude.

Musicians themselves are on the whole open-minded over the situation. They blame the economic slump which has caused havoc also in all other trades and professions. They have no grudge against the first-class artist—in fact they form a large section of his audience—but mediocre musicians are to be taboo.

"England has been the playground of the second-rate artist long enough," says one prominent British tonalist, and his better known colleagues seem to share his opinion, as proved by their published letters to the native newspapers.

Frank La Forge Celebrates

A twenty-fifth anniversary was celebrated informally last week by Frank La Forge, who, twenty-five years ago, made his debut in Carnegie Hall, accompanying an eminent singer. Since that evening, December 6, 1906, the name of Frank La Forge has been growing in lustre. As accompanist, as coach and teacher of many noted artists, as composer, he occupies an outstanding place on both sides of the Atlantic. Uncompromising in his artistic standards, ever a champion of the struggling American singer and composer, La Forge commands the esteem of musicians and *music cognoscenti* everywhere.

Portland, Ore., Sets an Example

C. H. DeAcres, new president of Sherman, Clay & Co. (California music house), who made a brief stay in Portland, Oregon, not long ago, expressed himself on the eve of his departure from there as being gratified with the city's loyalty to high artistic standards, reflected in the support of the symphony orchestra.

"We obtained statistics on Monday's concert," he said, "to the effect that approximately one per cent of the city's population was at the concert. I think that is a splendid showing."

It is! The population of Portland is 301,890 according to the last United States Census, which means that about 3,000 heard the symphonic program.

If the same proportion could be maintained in cities large and small all over the United States—which it never is, even in boom times—we could congratulate ourselves upon being a genuinely musical country. It would mean that in many centers vast audiences of thousands of persons could be brought together, demanding of course larger halls, more orchestras and more concerts.

Only on special occasions are such great audiences, generally speaking, attracted to any auditorium. The Portland concert was, however, not a special occasion but just one of the regular concerts of the season. Several cities in the country have immense convention halls seating ten or fifteen thousand, but it is only by high power salesmanship and "drives" that they can be filled for a musical event, and then only occasionally, not as a regular thing.

One per cent seems pitifully small; as a matter of regrettable fact it is high. On the average, not one person in a hundred or one in two hundred attends concerts of any sort except the rare and sensational kind.

Still we are far better off today than we were a few years ago and conditions are improving constantly, thanks to more and better musical offerings, intensified education in studio and school, and efficient managerial methods of distributing the good things in musical performance.

Gloomy London Opera Outlook

As reported exclusively in the Musical Courier several weeks ago the Manchester (England) Three Choirs Festival, and the London Covent Opera may have to suspend activities because of lessened financial support. Movements are on foot in both cities to endeavor to avert such an artistic calamity.

The next Covent Garden Opera season is due in the Spring and the Three Choirs Festival is slated for early in September. It will be possible, latest reports indicate, to hold the projected London opera season but the prospects for 1932-33 are exceedingly gloomy especially as the company's lease for Covent Garden expires in January, 1933. The bicentenary of the erection of that opera house occurs in December, 1932. The London Post writes: "It is felt that it would be unfortunate if this were not appropriately commemorated, but it is obvious that some extraordinary measure will have to be taken if opera in London is to survive."

By Pupils, for Pupils

Of a rather unusual nature is the Matthey Scholarship which is to be awarded at the annual meeting of the American Matthey Association in Boston on December 29. This annual award of \$1,000 is given for the purpose of aiding the winner to a year's study with Matthey in London. A unique feature is that such American pupils of a famous teacher are so convinced of the efficacy of the method that they donate this very considerable sum of money towards the furtherance of the cause.

There is much talk of method and methods, and vigorous and often angry discussions treat their relative values when discussed by the adherents of one or the other, but there is rarely anything so definitely practical as this fellowship presentation by the American Matthey Association.

Forward Glance for Opera Goers

Novelty at the Metropolitan Opera House for the balance of the season will consist chiefly of revivals. In prospect are Von Suppé's Donna Juanita, with Jeritz; Simon Boccanegra (February) with Tibbett; Lakmé (February) with Pons; and Petrouschka closing the list in March. The last named will be a particularly welcome reappearance. There are many who still think it the best work that Stravinsky's art and imagination has brought into creation.

Artists Everywhere

Frederic Baer, baritone, sings in Kingston, N. Y., January 4, just before appearing in Pittsburgh for the Twentieth Century Club. He sings for the New York Liederkranz, January 16. Mr. Baer will be heard in the Middletown, Conn., Community Concert Course January 14.

Mrs. H. H. A. Beach's Benedictus was performed at St. Bartholomew's P. E. Church, New York, December 13, the solos sung by Ruth Shaffner and Frank Cuthbert. December 16 the Musicians Club, Dr. Henry Hadley, president, presented an entire program of her works in the Waldorf-Astoria hotel, New York, assisted by Miss Shaffner and the Marianne Kneisel String Quartet.

Winifred Cecil, soprano, will give a recital at Carnegie Chamber Music Hall, New York, on January 12. Miss Cecil will be assisted by Jose Narcisco and Kachiro Figueroa. Benjamin G. King will accompany.

Richard Crooks will give a recital in Knoxville, Tenn., on April 4, directly after his appearances as soloist with the Cincinnati Symphony Orchestra on April 1 and 2 (re-engagement from last season).

Clarence Dickinson, Mus. Doc., presented a Christmas carol service, sung by the adult and children's choirs at James Chapel, Union Theological Seminary, New York, December 16.

Mildred Dilling, harpist, will appear in recital in Fairmont, W. Va., on January 13. Performances for the harpist during the same month will be in Waterbury, Conn., and Elizabeth, N. J.

Ruth Divine, soprano, artist-pupil of Solon Alberti, gave a recital at the Mount Vernon High School, Mount Vernon, N. Y., December 3.

Robert Goldsand, Viennese pianist, will play in Altoona, Pa., on January 25 en route to his Chicago recital on January 31. On January 27 he will perform in Mount Vernon, Ohio.

Walter Henry Hall, Professor Emeritus of Columbia University, conducted Bach's Christmas Oratorio, Church of St. Matthew and St. Timothy, New York, December 13.

Hans Merx, baritone, was recently heard in a program of Lieder at Boston University, Boston, Mass. November 22 he gave a similar recital at the University of Kentucky, in Lexington, with Caroline Pike at the piano.

Rita Neve, pianist, and Louise Arnoux, diseuse, are to present a program for Colonel and Mrs. Jacoby, St. Regis Hotel, New York, on December 27, and in the evening of the same day Miss Neve plays for the Pleiades Club, New York.

Nunzio Pinturo, conductor of the Bayonne Symphony Orchestra, presented his second program December 8. Mildred B. Cathers is the secretary-treasurer.

Hugh Porter, organist and director of the choir of the Second Presbyterian Church, New York, will give a Candle-light Service December 20, with Polish, Italian, French and English carols. December 27 he plays an afternoon organ recital of compositions by Bach, Widor, Liszt, Reger, Vierne and Malengreau.

Henry F. Seibert has planned the music for the annual candle-light Christmas Carol Service at Holy Trinity Lutheran Church, New York, for December 20. Participants are to be Louise Lerch, soprano; Grace Leslie, contralto; Norman Horn, tenor and Walter Mills, baritone.

Christine Trotin, specialist in sight-reading, has issued a book entitled Key to Musicianship.

Jeannette Vreeland appeared in concert in Middletown, Conn., December 17. The soprano will begin her concert season on Tuesday, January 5. Jeannette Vreeland has

also been engaged for a morning musicale in East Orange, N. J.
Ernest White, organist of St. James' Protestant Episcopal Church, Philadelphia,

recently gave the first of three organ recitals. These programs feature the organ music of Brahms, with additional numbers by Cesar Franck.

Music Notes From Coast to Coast

AKRON, OHIO Yushny's Blue Bird proved to be an unusual attraction for the opening presentation of the Akron Civic Music Association's series. A departure from the accepted concert type, it had the added merit of appealing to lovers of music, the dance and the theatre.

The various scenes which made up the revue were staged in a very simple but effective way, supplemented by good singing, gay costumes and a feeling for humor which showed itself in some excellent travesties. The Barrel Organ Turn; the Burlaki; Boatmen of the Volga, and Gossip 'Round the Samovar, to mention only a few of the scenes, were especially well received.

Akron Civic Music Association, newly organized, is offering its members a series of concerts, including the Gordon String Quartet and Lee Pattison, pianist; Richard Bonelli, baritone, Minneapolis Symphony Orchestra and Claudia Muzio, soprano.

Lawrence Tibbett made his annual appearance in Akron, when he sang at the Armory. Presented by the Tuesday Musical Club, he was greeted by a large audience which showed enthusiastic approval of familiar radio and concert favorites which were included on the program. Tibbett gave his audience a musical exhibition of complete versatility.

K. S. L.

HALIFAX, N. S. On Sunday, November 29, a Sacred Concert was given at the Capitol Theater for the benefit of the Good Samaritan Fund. The playing of the orchestra under Katharine Hagarty was especially well received. There were also choral numbers by St. David's Choir.

The Ladies' Musical Club held its last meeting of the autumn season, the program being presented under the direction of Mrs. Ernest Hess, formerly head of the vocal department of the Conservatory of Music, and Hollis Lindsay of the School for the Blind.

F. F.

NEW ORLEANS, LA. John Charles Thomas' return engagement to New Orleans, listed as the premiere attraction of the twenty-fifth annual series of artist concerts sponsored by the Philharmonic Society, ushered in the musical season. The personable baritone was continuing his objective journey of "singing away depression" with a lengthy programmatic array generously sup-

plemented with encores. It opened with lyrics of sentiment sung with the classic reserve suitable to their composers Beethoven, Schumann, and Brahms. His second group presented modern French lyrics, lovely things of Fauré, and Moussorgsky's Prière du Soir, sung inimitably, and his sardonic Song of the Flea. The third group presented modern songs in English. He was accompanied by Lester Hodges.

Other Philharmonic attractions this season will be the concerts of Kathryn Meisle, contralto; two appearances of the Minneapolis Symphony Orchestra, Eugene Ormandy, conductor; Lotte Lehmann, soprano; Myra Hess, pianist, and Yehudi Menuhin, violinist. The Junior Philharmonic series will open with the return engagement of Guy Maier, pianist, after whom David Dushkin will give an illustrated talk on music and the manufacture of musical instruments, and Ellenor Cook and Camilla Edwards will entertain the youthful audience with folk songs and dances done in costume. In addition to these performances the Minneapolis Symphony Orchestra will give their usual "Pop" concert.

The Newcomb School of Music is following its customary regime of devoting each Thursday afternoon to recitals by faculty members and their pupils. Lucille Comes, pianist, was introduced there recently by Eda Flotte Ricau.

The New Orleans Conservatory of Music broke a retirement of nine years from public concerts in its presentation of a symphony orchestra with a personnel of forty advanced pupils and teachers in the conservatory, under the leadership of Ernest E. Schuyten. Eugénie Wehrmann Schaffner, pianist, and Marcel Guermann, cellist, were soloists.

O. L.

WHITE PLAINS, N. Y. For several seasons Charlotte Lund has been presenting opera for children at the Town Hall, New York, and it has become an established institution, and a popular one. On November 28, she took her opera company to White Plains and presented Massenet's Cendrillon in the Little Theater at the Westchester County Center. Two performances were given, one in the morning and one in the afternoon. The cast was the same as for the New York presentation the day previous.

E. H.

Margaret McClure-Stitt's songs formed the program in Washington Court House, Ohio.

Mrs. H. H. A. Beach, composer-pianist, was honored in Washington, D. C., at the Societe des Concerts Intimes.

Julia Peters has been engaged to sing with the Liederkranz Club of New York on March 12.

May Barron has been singing with the Manhattan Opera Company in Dallas, Texas. A notable collection of violins has arrived in America.

Paderewski arrives in January for his eighteenth American tour.

Yvonne Gall sailed for Europe December 11 on the Ile de France.

Corleen Wells has been appointed to the faculty of Union Theological Seminary. Howard Hanson is to conduct an All-American program before the Music Teachers' National Association.

The Hotel St. Charles, Atlantic City, is presenting Yuletide music programs.

Saida Knox and J. A. Edkins were first prize-winners in the Atwater-Kent national radio audition.

Julius C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, is dead.

La Salle String Quartet will give a program at the Community Church, New York, January 5.

Alexander Smallens conducts unusual program with Philadelphia Orchestra.

Reading Symphony Orchestra announces concerts.

Metropolitan Opera will celebrate Bellini's centenary with a gala performance of Norma.

London receives Stravinsky works coolly. De Falla, in Paris, is completing a new oratorio.

Gustav Holst's new orchestral Prelude and Scherzo has premiere in London.

Michel Piastro fell and was injured during his concert with the New York Philharmonic and was unable to finish the program.

Aeolian Company and Skinner Organ Company have merged.

Metropolitan Opera singers \$300,000 fund for musicians.

Mrs. William C. Hammer is elected vice-president and general manager of the Philadelphia Grand Opera Company.

Serafin is to remain at Metropolitan Opera.

FROM OUR READERS

Trojan Tribute

Emma Willard Conservatory,
Troy, New York.

To the Musical Courier:

... With every good wish for your magazine which we esteem highly here, I beg to remain,

Yours sincerely,
GEORGE H. PICKERING.

One of Many

Billings, Mont.

To the Musical Courier:

... We enjoy the Musical Courier very much and could not get along without it. ...
MRS. ESTELLE W. FLETCHER.

Victor Kuzdo Alive

Vienna, Austria.

To the Musical Courier:

There are rumors floating around in New York musical circles that I am dead. (Am I?) ... The fact is that I am on a much-needed and well earned vacation. ... Kindly give space to these lines in your magazine and oblige.

Yours truly,
VICTOR KUZDO.

Lo, the American Song Writer

Chicago, December 8, 1931.

To the Musical Courier:

Your editorial about the abused "American group" of song writers and your kind words about the availability of worth-while native songs, struck a most responsive chord. ... Incidentally, we get constant stimulation from the invaluable Musical Courier.

Yours truly,
WILLIAM LESTER.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, December 19

Philharmonic Orchestra, Carnegie Hall (M)
Lily Pons, song, Carnegie Hall (A)
Harry Cumpson, piano, Town Hall (A)
Freiheit Singing Society, Carnegie Hall (E)
Stephen Hero, violin, Town Hall (E)
Hans Wiener, dance, Washington Irving High School (E)
English Singers, McMillen Theater (E)

Sunday, December 20

Philharmonic Orchestra, Carnegie Hall (A)
English Singers, Town Hall (E)
Mary Wigman, dance, Chanin Theater (E)

Monday, December 21

Bagby Musicales, Waldorf-Astoria (M)
David Barnett, piano, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, December 22

New York Sinfonietta, Town Hall (E)
Southern Mountain Songs, New School for Social Research (E)

Wednesday, December 23

John Erakine and Paul Kochanski, Juilliard Hall (A)
Philharmonic Orchestra, Carnegie Hall (E)

Thursday, December 24

Philharmonic Orchestra, Carnegie Hall (A)

Saturday, December 26

Philharmonic Orchestra, Carnegie Hall (E)
Charles Naegle, piano, Washington Irving High School (E)

Sunday, December 27

Philharmonic Orchestra, Carnegie Hall (A)
Mary Wigman, dance, Carnegie Hall (E)
English Singers, Town Hall (E)
Victor Chenkin, Guild Theater (E)

Monday, December 28

Rosette Anday, song, Town Hall (E)

Tuesday, December 29

Artistic Mornings, Plaza Hotel
La Argentina, dance, Town Hall (E)
Oratorio Society of New York, Carnegie Hall (E)

Wednesday, December 30

American Vocal Quartet and William Beller, Juilliard Hall (A)
Don Cossack Russian Male Chorus, Carnegie Hall (E)
Bogja Horaka, diseuse, Barbizon-Plaza Hotel (E)

Thursday, December 31

Philharmonic Orchestra, Carnegie Hall (E)
Verdi Club, Ritz Carlton Hotel (E)

Friday, January 1

Philharmonic Orchestra, Carnegie Hall (A)

Addresses Wanted

The Musical Courier desires to obtain the present address of the following:

Margaret Bovard
Angelo Carlini
Sandor Harmati
Anton Razlog
Marguerite Schuiling
Nana B. Lewis
Togi Trabilsee
Alberta Laver
Erminia Ligutti



Bill Tinkle, conductor of the Policeman's Orchestra, forgets himself while directing traffic.

Prof. Carl Flesch

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Glazounoff Visits Amsterdam and Wins With His Music

Conducts Own Compositions—Mengelberg Applauded—
Gieseking's Versatility—Wagner Society Presents
Tristan—Brailowsky and Deering in Recital

AMSTERDAM.—An unusual stir was caused in the musical world of Amsterdam by the recent visit of the eminent Russian composer, Alexander Glazounoff.

A concert of his works, performed by the Concertgebouw Orchestra, was the raison d'être of his coming. With the exception of his fourth symphony, which Willem Mengelberg took in hand, the composer himself conducted.

It was an harmoniously assembled program which did not fail to charm the audience, Le Printemps and Marche sur un theme Russe being especially pleasing. The violin concerto was played with brilliance by Cecilia Hansen, who was rewarded with prolonged applause.

GIESEKING'S VERSATILITY
An occurrence of outstanding importance was Walter Gieseking's playing of Mozart's piano concerto in a major. Great beauty of tone, simplicity of style and nobility of feeling form the combination of attributes which make up Gieseking's art. After the intermission he played Strauss' Burlesque, which showed the player's astounding versatility. His ovation was so great that he could hardly content his audience by giving two encores. Other items on this program were the overture to Haydn's L'Isola Disabitata; Bela Bartok's Ket Kep (Deux Images) and the Lohengrin overture, all of which Mengelberg conducted in his usual compelling style.

MENDELBERG GIVES MAHLER.
The most recent of Mengelberg's series of concerts opened with a suite by Bach for two flutes, harpsichord and orchestra. It was followed by Alphons Diepenbrock's Die Nacht, written for contralto and orchestra, the solo part being well sung by Ilona Durigo, to whom it is dedicated. This splendid artist, who is a firm favorite here, celebrated on this occasion her hundredth appearance in Amsterdam by singing the contralto solo in Mahler's Das Lied von der Erde, and with Jacques Urlus, who fulfilled the tenor role. She again won the warm regard of her audience. Under Mengelberg's baton the orchestra gave a magnificent performance.

WAGNER SOCIETY PRESENTS TRISTAN
A performance of Tristan and Isolde, done under the auspices of the Wagner Society before a packed auditorium, was fully worthy of the high ideals for which this organization always strives. Jacques Urlus' delineation was so fresh that one could hardly believe that he had already sung the role two hundred times. Henny Trunk, notwithstanding her rich voice, was not entirely convincing as Isolde; so the other chief honors of the evening were carried off by Lydia Kindermann as Brangane and Josef von Manowarda as King Mark. Under the able direction of Franz von Hösslin the Concertgebouw Orchestra did its share with unqualified success.

NOVELTIES IN CHAMBER MUSIC
The Concertgebouw Sextet, whose aim it is to bring before the public new works or old ones unjustly forgotten, lived up to their reputation, and among the eight numbers presented there were no less than six premieres. Such an abundance of novelties was difficult for the hearer to assimilate at one sitting, so that a fair summary is not an easy task.

Among the most interesting works were the Trois Poèmes of Maurice Ravel, sung by that devoted priestess of modern music, Bertha Serven. Francis Poulenc's La Bestiaire on le Cortège d'Orphée and Darius Milhaud's Catalogue des Fleurs were sung with an accompaniment of a string quartet, flute, clarinet and bassoon, giving a unique combination of tone color. Arthur Honegger's Trois Contrepoints and La Danse de la Sorcière by the Polish composer, Alexander Tansman, also represented new experiences for us. The executants had an appreciative audience.

MORE MODERN MUSIC

That up-to-date thought in music has many followers here was again proved by the well-filled hall at the Amsterdam Conservatory when the Dutch section of the International Society for Contemporary Music gave an evening of ultra-modern character. Alban Berg was represented by a group of songs, as was also Ernst Toch. The Czech composer, Erwin Schulhoff, played his Suite Dansante en Jazz for piano, as well as enacting his part in the Jazz sonata for saxophone and piano. The song cycle, Frauentanz, by Kurt Weill was interesting for its combination of the voice with flute, viola, clarinet and bassoon. The soloists were all well received.

OTHER MUSICAL DELIGHTS
Artistic Alexander Brailowsky gave a Chopin recital to a sold-out hall, and had

an imposing success with his poetical and passionate playing.

The cellist, Gregor Piatigorsky, did a varied program of which the D minor suite by Reger for cello alone was an outstanding feature. The Judas Maccabeus variations by Beethoven, a sonata by Caporale and some shorter numbers were heard in expressive and colorful readings.

At The Hague, Henri Deering, American pianist, had an outstanding success, and won the unbiased approval of the press. In the same city the Russian violinist, Robert Kitain, delighted his hearers with a brilliantly played program. K. S.

Foreign News In Brief

Krokowsky Active
FLORENCE, ITALY.—Minna Krokowsky, violinist, has been appearing in concert in Italy. Her recent recital dates included Rome, December 3; Spezia, December 4; Florence, December 7, and Arezzo, December 8. Following appearances in Bologna and Milan, she will play in England. J. .

Woman Composer Premiered
BERLIN.—A pronounced success was gained by an English woman composer, Lady Headlam-Morley, when her new piano concerto was given for the first time anywhere by the Berlin Symphony Orchestra, conducted by Dr. Ernst Kunwald. The soloist was Ellen Epstein. A. K.

Rio Grande as a Ballet
LONDON.—The musical "hit" of a couple of years ago, which has now made the rounds of most of the world's best orchestras, Constant Lambert's Rio Grande, has been presented as accompaniment to a ballet by the Canargo Society. The ballet, entitled A Day in a Southern Port, was designed by Frederick Ashton, and the Queen of the Port was danced by Lydia Lopokova. Conducted by the composer, the new ballet had an enthusiastic reception. J. H.

Meaty Music?
VIENNA.—A new opera has just been completed by the composer, Wagner-Regen, with a libretto by H. Savigny. The work is called The Fable of the Blessed Butcher. S. N.

Venice Lyricized
BERLIN.—Von Reznicek's new one-act opera, The Gondolier of the Doge, was written to a text by Paul Knudsen. T.

Stravinsky's Psalms
PRAHA (PRAGUE).—Stravinsky's Symphony of Psalms is to be done here shortly by the combined local German Maennerchor and German Singing Society. D. O.

Cello Septuagenarian
VIENNA.—Wilhelm Jeral, veteran cellist of the Vienna Philharmonic Orchestra, celebrated his seventieth birthday. B.

Mosaic Movie
CZERNOWITZ.—A soundfilm, Ad Nussai, spoken and sung entirely in Hebrew, was premiered at this place last month. It is the first undertaking of its kind. A.

Musical Protection
PARIS.—The recently elected new president of the Société des Auteurs, Compositeurs, et Editeurs de Musique, is Jacques Ferny. S.

Victims of Mechanism
PARIS.—Weekly concerts are being given by an Orchestra de Musiciens Chomeurs Victims de la Musique Mecanique, made up of unemployed musicians, conducted by J. Jemain and A. Jacob. S.

Ghostly Opera
BRESLAU.—Favorable was the reception accorded to the premiere of Jaroslav Kricka's opera, The Ghost in the Castle, adapted from The Spectre of Canterville, by Wilde. E. N.

Gorky as a Librettist
MOSCOW.—Maxim Gorky will write the libretto for the last two parts of the historical trilogy being composed by J. A. Shaporin (Leningrad). The three sections are The Dekabrists (the Russian revolution in the early part of the nineteenth century); the Narodniki (when the Russian intellectuals stirred revolt toward the end of the nineteenth century), and The Bolsheviki (the revolution in the twentieth century). The trilogy will be produced by the Moscow Opera. E. L.

Hubay Does Not Conquer
KARLSRUHE (GERMANY).—Maske, new opera by Hubay, did not score strongly at

UNKNOWN HAYDN OPERA DISCOVERED

VIENNA.—A hitherto unknown opera by Haydn is reported to have been discovered by Hans Weisbach, General Director of Music in Vienna. The opera, to a new libretto, is to be produced in the course of the season. H. B.

its local premiere, although the singing parts are effective and there is a stirring Algerian ballet. M.

Opera House Renamed
MADRID.—Now that the monarchy is no more, the name of the former Royal Opera (Teatro Real) of the Spanish capital, has been changed to Teatro de la Republica. Z.

Rimsky-Korsakoff at Oxford
LONDON.—one of the most delightful of Rimsky-Korsakoff's operas, A Night in May, was produced for the first time in English at Oxford recently. The production was under the artistic direction of Hans Strohbach of the Cologne Opera, and Bernard Naylor conducted. J. H.

Paris
(Continued from page 5)

dignified continence. After the program, the audience kept Gieseking busy with encores.

Princess Ululani, Hawaiian soprano, appeared at the Opera-Comique the other evening in the role of Madame Butterfly. She gave a convincing picture of Puccini's heroine and disclosed a voice well suited to the part.

At a musicale given in the Winter Garden of the Hotel Majestic, American composer Alexander Steinert was heard as accompanist and piano soloist in two of his compositions: sonata for violin and piano and sonata for piano. Both made a good impression. Leon Zighera, violinist, was soloist in the first-named and shared the composer's success. The violin-piano sonata is well written, has rhythmic vigor, harmonic interest and an unusually graceful melodic line. The piano sonata, which is in one movement, is clear in form and development, and plays up the resources of the piano in a very effective manner.

PROKOFIEFF APPEARS
Serge Prokofieff has a large following in these parts, and the concert of his works, given by the Paris Symphony Orchestra, directed by Roger Desormieres, in the Salle Pleyel was therefore well attended. The list comprised Symphonie Classique, Concerto No. 1 for piano and orchestra; fourth symphony, Andante for strings (premiere) and the suite, Le Pas d'Acier. The chief interest of the soirée was in the concerto and the Andante for strings. Prokofieff was the much applauded soloist in the former, and conducted the latter with considerable success. The Andante for strings, which is an orchestration of the third movement of the string quartet heard recently at the Coolidge concerts, seemed to lack melodic interest, though it is admirably scored and contains any number of unusual instrumental combinations. I. S.



Exclusive Direction
RECITAL MANAGEMENT ARTHUR JUDSON
Steinway Hall, New York

London Receives Stravinsky Coolly

(Continued from page 5)

scherzo. It is curiously four-square music, with none of the rhythmic vagaries in which the composer usually indulges—it gains its effect from orchestral color and line alone.

The first part of this evening's concert embraced Mozart's Symphonie Concertante for violin and viola, played with sympathy and understanding by Albert Sammons and Lionel Tertis.

SCHÖNBERG CAUSES SMILES

The B. B. C. orchestra, again under Adrian Boult, gave an excellent performance of Schönberg's five ghostly pieces, op. 16, at a previous concert at the Queen's Hall. Though twenty-three years have elapsed since these morceaux were conceived, they still seem strange to the ear, but their disembodied spirits raised only a few smiles and even titters in the audience instead of the hisses which greeted their London premiere many years ago.

At this concert the meaty part of the program was provided by Walter Gieseking, whose rhythm and clarity of tone made Bach's D minor piano concerto a sheer delight. Beethoven's seventh symphony, well performed, closed the program.

MENUHIN THE MARVELOUS

Another record audience turned out on a wet night to hear Yehudi Menuhin play the Beethoven concerto for the first time in London. He has grown a little taller since we last saw him, and his nether garments have grown longer, but he is the same musical marvel. Incidentally his poise and platform manner are models that many concert violinists might well copy.

In the concerto conducted by Sir Thomas Beecham, the brilliance of the first movement made one hold one's breath, and the exquisite tone of the return of the second subject following it had to be heard to be believed. If there was any criticism to make it was with Sir Thomas, whose pulse beat a fraction slower than that of the boy, over fifty years younger than himself. But in the final movement Yehudi definitely set the pace and infused his own irrepresible gaiety into the orchestra. He was given a tremendous reception.

Sir Thomas Beecham led an exquisitely sensitive performance of Arnold Bax' Garden of Faud in the earlier part of the program, which opened with Mozart's Magic Flute overture. The second half was devoted to the symphony No. 5 in E flat by Sibelius, and given an illuminative hearing.

A GIFTED PIANIST

A personal triumph awoke that of Ania Dorfmann, a gifted young pianist, who played the Grieg concerto with the London Symphony Orchestra and Sir Thomas Beecham at Queen's Hall.

It was a Russian program of popular type, including Tchaikovsky's Serenade op. 46; Rimsky-Korsakoff's Scheherazade, and the overture to Borodin's Prince Igor. Sir Thomas excels in Russian music, and a crowded audience showed evident enthusiasm.

SCHNABEL TRIUMPHS

Among the pianists who specialize in Beethoven, Artur Schnabel stands as one of the elect. The Queen's Hall audience which crowded to hear him play at one of the Courtauld-Sargent series of concerts included many pianists who adore him, so unquestionably "right" do his Beethoven interpretations seem to them.

It was amazing to hear such gradations of tonal color in the rather commonplace scale passages of the first movement of the Beethoven piano concerto in C major, op. 15. Under Schnabel's fingers they were imbued with life and seemed no longer just "padding." The slow movement, too, with its melody reminiscent of the Pathétique sonata, was a complete delight.

For the rest, the program seemed a collection of museum pieces. It is doubtful whether anyone would trouble to put the two choral works, Meeresstille und Glückliche Fahrt and the Fantasy for piano, choir and orchestra, op. 80, on any program in these days, if it were not for the name of Beethoven attached to them.

Schnabel again proved the integrity of his musicianship in the Fantasy but even he could not make it seem much more than a shapeless improvisation on sketch book notes for the great Choral Symphony.

Two of Verdi's Quattro Pezzi Sacri, sung by a so-called special choir, almost qualify too for the category of museum pieces. True, they contain some lovely choral writing in Verdi's best vein, but the audience had gathered to hear Schnabel, and liturgical music of this kind seemed a boring interruption to the business of the evening.

SCHNABEL'S SON

Shortly before the foregoing concert, Schnabel's son, Karl Ulrich, made his first appearance in England as soloist at one of the orchestral concerts for children, conducted by Malcolm Sargent. In a Mendelssohn piano concerto he left nothing technically to be desired, while as a musician he

never sacrificed musical line and feeling for virtuosity. It was a comprehensive vigorous performance, enthusiastically received, young Schnabel being called five times to acknowledge the applause.

A TRIO OF PIANISTS

Walter Gieseking is one of those few pianists who arrest and exhilarate the listener in music of all ages. His playing of three Scarlatti sonatas at his recital in Grottrian Hall actually suggested the authentic timbres of the harpsichord for which the composer intended them. It was music kept in the period and when the period shifted in Beethoven's op. 111, the contrast was superbly made. A rapt audience recalled the pianist again and again.

Nicolas Orloff, too, played Scarlatti at his recital, given under the aegis of the Piano-forte Society. The Brahms variations on the theme of Handel showed the broad grasp and fine command of this Russian pianist. A group of modern Russian pieces and some Chopin completed his attractive program, which brought him tremendous applause.

The young Italian pianist, known tout court as Volterra, followed up his recent success as soloist with the L.S.O. with a Chopin recital. The pianist's war-horse of the season, the B flat sonata, formed the center point of his program, and in this he forced the dynamic contents beyond sound or sense, but in lighter pieces his brilliantly facile technique showed to advantage.

THE HARRISON SISTERS

An uncommon program was that given by the cellist, Beatrice Harrison, and her sister May, violinist. They played the double concertos by Brahms and Delius, with piano accompaniment regrettably in lieu of orchestra. The Brahms work, as might be expected, stood the test the better of the two. The solo parts were interpreted with art and the ensemble of the two sisters was well high perfect.

ROBESON AND RAPHAEL

Paul Robeson, who disappointed six thousand admirers when he was unable to appear at Albert Hall recently, made up for his delinquency by entertaining a huge audience on Sunday afternoon at the Palladium. As a singer of negro songs he is unsurpassable.

The English baritone, Mark Raphael, is a vocalist of moods. His interesting recital program opened with some Schubert, and contained Fauré's La Bonne Chanson collection of songs, and five settings by John Ireland of poems of Thomas Hardy. He has a fine intelligence that can enter with and dwell among the mood of each of these very diverse types of music, but he is handicapped by his technique. A little more beauty of tone and steadier resonance and his art would be in the international category.

Roy Harris Receives Pasadena Fellowship

The Pasadena Music and Arts Association has recently presented to Roy Harris, American composer, writer and lecturer, a fellowship sufficient to provide him with leisure for creative work. There are no conditions attached to the award except that the recipient produce according to his capacity and ability. It enables him to live quietly in the mountains and allowing time to prepare for important lecture courses he is to give in the south-west.

Six papers will be read at the Los Angeles Public Library, the general subject being The Nature of Melodic Styles Prior to Bach. The first lecture will be on the Gregorian chant; the second, on the troubadours and troubadours, the Notre Dame school and the development of the song and dance into opera; the third, on the English school from the twelfth century through Purcell; the fourth, on the Flemish contrapuntalists and the Italian school; the fifth, on the German school, the minnesingers and the meistersingers, the development of the choral and on into the Lutheran organists, and the sixth lecture will deal with Spanish music, with a summary in which the development of styles will be traced from one period to another showing the influence of different countries in that development.

Harrison Christian in Richmond

Harrison Christian, baritone, was brought from New York by the music committee of the Ginter Park Woman's Club, Richmond, Va., December 2, to give a concert for the members of that organization. Commenting on Mr. Christian's performance, the Richmond Times-Dispatch says, "Harrison Christian has a voice of great dramatic power, which he uses with the mastery of the artist as a means of projecting to his hearers the meaning and the emotions in what he sings. The voice is so well controlled that it can portray moods with great ease, and Mr. Christian has a variety of moods to express, all of them reinforced by a temperament that is not held back by any of the inhibitions that seem to hamper

many singers of the Anglo-Saxon race." To quote the Richmond News Leader, "His diction is extraordinary, and the power of his voice enables him to attain the full value of his texts through their remarkable dramatic and lyric projection."

Godowsky Visits Cleveland Institute of Music

Leopold Godowsky interrupted his recent trip from Chicago to New York to stop in Cleveland for the Singers Club concert, at which two friends, Beryl Rubinstein and Arthur Loesser of the Cleveland Institute of Music, played his two-piano composition, Contrapuntal Paraphrase. Other numbers played by Loesser and Mr. Rubinstein were the Beethoven variations of Saint-Saëns and two Rachmaninoff pieces. Encores included a rhapsody by Florent Schmitt and Claironieri by Roger-Ducasse. Mr. Rubinstein is also director of the Singers Club.

Mr. Godowsky visited the Cleveland Institute of Music. He inspected the building and listened to several students of Rubinstein and Loesser.

Oregon Critics Praise Rudolph Ganz

Rudolph Ganz, who recently played Rachmaninoff's second concerto with the Portland, Ore., Symphony Orchestra, was cited in the Portland press as bringing "one of the finest offerings ever placed on the altar of music here." The Portland Oregonian said: "Ganz, who couples a convincing virility and meticulous precision with the most insinuating emotional quality of expression, was superb."

E. Robert Schmitz' Winter Tour

The following appearances are announced for E. Robert Schmitz's winter tour: Ogden, Utah, January 5; Albuquerque, N. M., January 7; Cincinnati, O., January 22 and 23; Butte, Mont., January 26; Great Falls, Mont., January 27; Bellingham, Wash., February 2.

In Cincinnati Mr. Schmitz appears as soloist with the symphony orchestra, playing the Bach Brandenburg Concerto, No. 5, and the Tansman concerto.

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CATHERINE GERTRUDE BIRD, 103 Eliot Street, Detroit, Mich., June 15.
JEAN WARREN CARRICK, Dean, 160 East 68th Street, Portland, Oregon, June 8; Chicago, Ill., July 24; San Francisco; Los Angeles; New York.
DORA A. CHASE, 44 Gates Ave., Brooklyn, N. Y.; 76 East 79th St., New York City.
ADDA EDDY, 136 W. Sandusky Ave., Bellefontaine, O.; Cincinnati; Toledo; Indianapolis, Ind.; Buffalo, N. Y.; Pasadena, Calif.
BEATRICE S. EIKEL, Kidd Key College, Sherman, Texas, June 1.
IDA GARDNER, 17 East 6th Street, Tulsa, Okla., June 8.
GLADYS MARSHALL GLENN, Amarillo Piano Conservatory, Amarillo, Tex., June 8; Colorado Springs, Colorado, July 27. Mexico City (in Spanish) 1932.
FLORENCE GRASLE CAREY, Michigan State Institute of Music, Lansing, Mich.
HARRIET BACON MACDONALD, 6019 Belmont Ave., Dallas, Tex.; 1422 Battery St., Little Rock, Ark.; 13434 Detroit Ave., Cleveland, O.
MRS. WESLEY PORTER MASON, College of Music and Arts, Dallas, Texas; Wichita, Kans.; 10320 Walden Parkway, Chicago.
MRS. LAUD GERMAN PHIPPIN, 3504 Potomac Ave., Dallas, Tex., June 6; 1115 Grant Street, Denver, Colorado, July 27.
ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., June 15; also Jan. and Nov. each year.
VIRGINIA RYAN, 76 East 79th Street, New York City, June 15.
STELLA H. SEYMOUR, 1419 S. St. Mary St., San Antonio, Tex., June 15.
CAROLINE D. THOMAS, 1220 Lee St., Charleston, West Va., June 8.
GERTRUDE THOMPSON, 508 West Coal Ave., Albuquerque, N. M., June 1; Phoenix, Arizona, upon arrangement.
MRS. H. R. WATKINS, 124 E. 11th St., Oklahoma City, Okla., June 1 and July 15th.

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PHONOGRAPH POSTSCRIPTS

Joseph Szigeti Indicates Pieces on His Program Which He Has Recorded — Discs and the Philharmonic-Symphony Children's Concerts—Current Publications of Varying Appeal by Ponselle, Pons, Bori, Paderewski and Tibbett

By RICHARD GILBERT

(Letters and questions should be addressed to the Phonograph Editor)

For a long while I have been contending that recording artists can do no better thing in the way of letting their public know about their phonograph work than by placing an asterisk before, or after the title of the programmed work played in recital which they have also performed for the microphone. Usually but not consistently one notices on a recitalist's program (in the case of pianists, opposite the name of their instrument) the inscriptions Brunswick Records, Columbia Records or RCA Victor Records and, infrequently, Polydor or His Master's Voice. These latter names are appended, however, without the slightest indication that recordings from these foreign companies are available in America under Brunswick and RCA Victor labels.

To my knowledge, Joseph Szigeti is the first artist to star works displayed on the concert stage as available in his own recordings and to tell you that you may hear his playing at your leisure in your own home—providing, of course, that you possess a phonograph. I feel certain that a great number of Szigeti's admirers are grateful for the information. Not everyone has the time to delve into general catalogues. Szigeti carries a phonograph with him on his tours, subscribes to several magazines devoted to phonography, reads all the record reviews and shows an intense interest in recorded music other than that made by himself. At his recent Carnegie Hall recital he played as an encore a movement from Debussy's sonata. When I saw him afterwards I asked him to make a recording of the complete work (it would utilize only three sides) at some future time. The violinist was quick to reply: "But Cortot and Thibaud have already made an excellent recording of the sonata." I wonder how many other recording musicians, especially violinists, are as familiar with the phonographic repertory and as adverse to duplicating something which has already been engraved?

I trust that the Carnegie and Town Hall programs will indicate records of the individual interpretations publicly performed. Concert managers please note.

The Philharmonic Orchestra Children's concerts' programs also star the compositions which are recorded for the phonograph. In this instance records are indicated whether they are interpreted by the New York or other symphonic organizations. The announcements of coming concerts also contain this checking so that the subscribers may study the works before their Saturday morning presentations. This policy should be extended to the programs of the regular Philharmonic concerts.

Victor

Lawrence Tibbett's new movie, The Cuban Love Song (a Metro-Goldwyn-Mayer picture) is appearing at many motion picture theatres. Two ballads, Cuban Love Song, the Leit-Motif of the picture, and Tramps at Sea, of the virile he-man variety, sung by this sterling artist are available on record No. 1550. The composers are Stothart, Fields and McHugh. The recording here projects Tibbett's voice to better advantage than the over-amplified theatre reproduction. The excellent piano accompaniment is by Stewart Wille.

An organ recording of exceptional realism is Dr. E. Bullock's playing of Handel's concerto in B flat (recorded in Westminster Abbey, London). The string accompaniment

is particularly lucid, finely toned and balanced. Of the two 10-inch disc (Nos. 4219 and 4220*) the concerto occupies three sides; Handel's Water Music Suite, also played by Dr. Bullock, makes an appropriate coupling.

Paderewski's recent series of recordings, several examples of which have previously been commented upon, includes two Chopin mazurkas: D major, op. 33, No. 2, and A Flat Major, op. 59, No. 2. The recording of disc No. 1541* is uniform in quality with the other late Paderewski publications.

Rosa Ponselle's finest record is now available: Ritorna Vincitor from Act I of Verdi's Aida. Her voice has never been better displayed. For dramatic quality, flexibility in range and the sort of placement that hits the note squarely in the middle the present record constitutes a precious document of a great singer's art. The Aida excerpt is coupled with Ah, Fors' è Lui from Act I of La Traviata, sung by Lucrezia Bori. (I question the taste in putting two different voices on one disc.) Bori's singing is musically and the delineation achieves an ingratiating lyric quality. Record No. 7438.

Lully's music is not often encountered in symphony programs. Occasionally a singer in concert will provide the Air de Venus from Thésée or a fragment from Alceste, but rarely are we treated to purely instrumental passages from these early operas. For this reason Leopold Stokowski's recording with the Philadelphia Orchestra of the Prelude from Alceste and March from Thésée (one side) and a Notturmo from Le Triomphe de l'Amour (one side) are extremely valuable additions to recorded seventeenth century music (record No. 7424*). Sonority, limpid grace and classic sentiment are characteristic of the portrayals and there shines through them much of the genius that was Lully's. Notwithstanding his reputation for selfishness, avarice and occasional brutality, this man's music constitutes one of the important landmarks of operatic development. His artistic qualities of simplicity, clearness and correctness of expression pervade this music. Place the record next to the same orchestra's recording of Boccherini's Minuet and Haydn's 18th Century Dance (No. 7256, previously reviewed).

Columbia

Speaking of Haydn reminds me not to forget the disc just received of a reading of the Toy Symphony, particularly appropriate for the holidays. Felix Weingartner conducts an anonymous orchestra. Everyone is very happy and gay; the toy rattles, cuckoo whistles and drums record especially well and the lilting music is not without considerable charm for all its naivete. Disc 50309D is for the children. Do they like this sort of thing nowadays? What with Menuhins and Bustabos and Riccis might not one timidly suggest a Bach chaconne?

Lily Pons recorded the Bell Song from Lakmé (Delibes) in her recent Victor series. Columbia now releases the same vocal gymnastics as sung by this coloratura before she made the acquaintance of West Fortyeth street and Broadway. Irregardless of the fact that this record (No. G-4056M) was made in the French Odéon studios several years ago (at a time when Mme. Pons was comparatively unknown) it is really

*From the annual fall Special List of Distinctive Victor Recordings. Will not be found in the usual December supplement.

superior to the Victor rendition. Her attack is less forced, her flexibility greater. At any rate, the Odéon orchestra gives a better accompaniment (why do American recording studio orchestras play so stodgily and vengelessly?).

Brunswick

The Brunswick list is rather short this month. Yet a recording of timely importance is that of Rosette Anday's singing of two Strauss songs: Cacilie and Befeit. Mme. Anday makes her New York debut on December 28. The record (No. 90208) is a repressing of Polydor registrations made several years ago. The Vienna State Opera singer's voice is one of great range and considerable natural beauty; she knows how to evoke the spirit of the Lieder, combining interpretive powers with commendable musicianship. The piano accompaniment is slightly marred by moments of brittleness; a fault of the recording, for the playing of Franz Rupp is beyond cavi.

Nelson Eddy Wins Praise in Puccini Opera

When the Philadelphia Grand Opera Company presented Puccini's Gianni Schicchi on December 2, the Philadelphia Public Ledger



Photo © Bachrach

NELSON EDDY

pronounced Nelson Eddy "admirable in the title role. His diction, always one of his principal assets both in opera and in concert, was clear from beginning to end, and his dramatic talent in humorous roles had ample scope, which he improved to the utmost." The Philadelphia Record also stresses Mr. Eddy's dramatic powers: "Any singer who can step from a part in Electra and do a lively, humorous and completely artistic Schicchi must wear a special badge."

The Daily News speaks of the vocal phase of the role: "It afforded Nelson Eddy, most promising member of this company's songsters, the grandest opportunity to prove that he excels in every line of singing. Here was comedy, low comedy, sung in a beautiful style." The Record declared that on this occasion Mr. Eddy revealed "some of the qualifications which are going to make him indispensable."

Allied Arts Reception

Florence Otis gave a reception for artist and singers on December 6 at her Sutton Place studios. Elsie Mae Gordon was guest of honor.

Coast City Presents Community Concert Series

The first concert in the series presented by the Eureka, Cal., Community Concerts

Association was by Joseph Szigeti on November 24. Kathryn Meisle and Jose Iturbi also appear in this series. Eureka was among the first cities of the Pacific Coast to join the Community Concert movement. The officers of the association are: L. F. Puter, president; Mrs. C. A. Libbey, first vice-president; Mrs. J. H. Crothers, second vice-president; Mrs. H. L. Ricks, third vice-president; Dr. B. M. Marshall, secretary; and Thomas Greig, treasurer.

CLUB NOTES

New Rochelle Choral Art Society Concert

In the auditorium of the New Rochelle, N. Y., Senior High School on the evening of December 8 a concert was given by the Choral Art Society of New Rochelle under the direction of Charles A. Baker. The choral portion of the program consisted of a group of folk songs; the Brahms waltzes; the Lady of Shalott by Wilfred Bendall; Chorus of Seraphim by Dubois and My Bonnie Lass by German. All of which was interesting except the cantata, the Lady of Shalott, which is written in popular style, with cheap waltzes and dull, commonplace platitudes, and only occasional relief in the more dramatic passages.

The singing of this and other offerings on the program was excellent, the sixty members of the chorus attaining good balance of tone and dynamic variety, and Mr. Baker presenting interesting interpretations. Margaret Olsen, the soprano soloist, revealed a voice of beauty under excellent control, and placed at the disposal of evident musicianship. Mildred Dilling was heard in several harp solos as well as in interludes and accompaniments for the choral compositions. In her group of solos, from Bach and French moderns, she was highly successful in giving color, rhythm and poetic content to the music. The excellent pianist of the evening was Willard Sektberg. An audience of good size gave the concert the aspect of a social affair.

F. P.

Lowe Artists at Woman's Faculty Club

Caroline Lowe, vocal instructor, presented artist-pupils Eleanor Searle, Helen M. Olmstead, Sylvia Francis and Garrick Douglas at The Woman's Faculty Club of Columbia University, New York, December 4, in a benefit for Lake Erie College. All occupy professional positions in Greater New York. Miss Searle's bright-colored soprano, Miss Olmstead's warmth of interpretation, and Miss Francis' brilliant soprano voice and Garrick Douglas' ease of singing were admired. The four artists shared in generous applause, and Mme. Lowe played skillful accompaniments for her singers.

F. W. R.

Theodore Van Yox Conducts Glee Club

The Men's Glee Club of Mount Vernon, N. Y., was conducted in the first concert of the season by Theodore Van Yox. A program of wide variety was presented under the baton of this tenor, teacher and conductor.

Margaret McClure-Stitt Songs Enjoyed

Audrey Gillespie, soprano, and Edna Howard Frankl, mezzo soprano, recently collaborated in a program of original songs by the Cincinnati composer, Margaret McClure-Stitt, in Washington Court House, Ohio. The recital was given for the City Federation of Women's Clubs.

Brooklyn Morning Choral Concert

Herbert S. Sammond conducted the Winter Concert of the Brooklyn Morning

(Continued on page 48)

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Elizabeth Gutman, Soprano, Who Is Also Artist, Points Out Striking Similarities

In her dual role of painter and musician, Elizabeth Gutman senses the inter-play of the two arts as a profound actuality of life, rather than as a mere scholastic theory.

"Not only is all art related," stated the soprano, noted for her penetrating understanding of song and music and painting, "but I shall go further and say that the arts parallel each other in history, development, and even in personality. We find the same landmarks along the way, the same types of personalities with the same problems."

"After all," continued Miss Gutman, "art



De Barron photo

ELIZABETH GUTMAN
Soprano and Painter.

is the result of an epoch and the effect which that epoch has produced on the sensitive spirit of the creative artist. The artist feels the forces at work in his age and he seeks to record them in the terms of his medium, before they are even dimly perceived by the multitude.

"When we seek to explain the relatively late development of music we must remember the handicap of the musician. In the society of the Middle Ages, and even of the Renaissance, he was regarded with contempt, like the actor. Or he was so confined by the traditions of the church, his other medium of expression, that it was only by the utmost effort that he was able to throw off his shackles. His struggle for freedom was of longer duration and more severe than that of the painter.

"Raphael had already designed his greatest pictures when music was still held in the lifeless grip of the Gregorian chant and the plain-song. However, after the florescence of Renaissance painting, art seemed to pause in its expression and wait for its sister, music, to take its first hesitating steps, and then run, full tilt, to catch up with her elder. Thus the decadence of Renaissance painting is contemporary with the first emergence of music from the static condition of the Middle Ages—its bursting forth into freedom as expressed in the works of Palestrina, Monteverdi, Pergolesi, Lully, Scarlatti and Rameau.

"Though music put off its medieval grave-clothes later in point of time than did painting, yet its development took much the same course; archaic conventionality—the use of modes—classic simplicity, the tempered scale, embellishment of melody, development of melody, modern experiments in new scale-formation, and so on, ad infinitum.

"You find in art the same historic sequence: the archaic rigidity of Byzantine painting, Giotto daring to break away from this tradition—we could like him to Monteverdi—then the whole procession of glorious masters of the Renaissance, Botticelli, El Greco, Bellini, Titian, Leonardo, Michael Angelo, Velasquez, Raphael.

"This was the Golden Age, comparable with the age in music which produced Bach, Handel, Haydn, Gluck and Mozart. In the latter, Mozart, we see the prototype of Raphael; the grandeur of Beethoven suggests the colossal genius of Michael Angelo; Rembrandt and Wagner are alike the masters of chiaroscuro.

"In modern music my parallels become much more apparent. Now both arts are reaching out for the same things at the same time, one through the medium of sound, the other through color and design. The compositions of Debussy and the canvasses of Monet, how one helps us to understand the other! Only the other day Marion Bauer stated that Debussy was consciously influenced by the young painters who formed the 'Impressionist' group and who were his friends.

"Whistler, an individualist in any age,

called his pictures 'symphonies,' 'nocturnes,' and other musical names, for he tried to express on canvas the mood which, let us say Chopin, had expressed in some of his similarly named compositions.

"After Impressionism came revolt, a return to form and realism, expressed in music by Stravinsky, in art by Cezanne. Schoenberg, producing music based on mathematical progressions, has much in common with the cubists, trying to reduce form to its original elements.

"Traditions and conventions of scale, key, and time have been thrown aside by such original thinkers as Stravinsky, Berg, Hindemith and Malipiero, in their effort to gain flexibility and freedom. The experiments of the moderns in atonality and polytonality all point to the same effort for a newer, more untrammelled expression. Modern painters, too, have felt the trend of the times, and men like Picasso, Braque and Matisse, have consciously abandoned traditions of design, perspective and color in their effort to make painting more abstract, to bring it closer to a subjective treatment. Away with the mouldy tatters of the past—we must express civilization!

"The restlessness of modern life, its lack of beauty in the accepted sense of the word, have significantly influenced the creative thinker of today. Try as he will to escape these influences they enter into his soul and in his very revolt against them, he expresses the turmoil they occasion. Just as our skyscrapers and factory buildings portray a new kind of esthetics so does our music and art strive with the sordid aspects of contemporary life, and bring forth a new type of beauty, in tune with the necessities of the age.

"And so the art of today demands that we lay aside our preconceived notions of the classic tradition and gaze upon its production with unprejudiced, I could really say new eyes. And the same unprejudice is required of those who listen to modern music—they must adjust their ears to different non-traditional tonal combination, classic form, and form must yield to every conception than those which have governed the past. We have been awakened from our sleep with a tremendous clatter and din—but after the storm will come the still small voice."

Excellent Attractions for Providence Community Concerts

The Providence, R. I., Community Concert Association includes in its series for this season concerts by the Don Cossack Male Chorus, Joseph Szigeti and Robert Goldsand, Lily Pons, and Lawrence Tibbett. The Providence Association has a membership of over 3,000. When the association was formed, the maximum membership was set for 1,800, the capacity of the auditorium. However, by the middle of the campaign week that number had been attained, and many applications were still unaccepted. Mrs. Henry D. Sharpe, president, and other officers of the organization, conferred with Ward French, general manager of the Community Concert Service of New York, and it was decided to give the concerts in the biggest Loew's theater of the city. A waiting list has already formed for next year.

Norwalk, Conn., Enjoys Community Concert Series

Robert Goldsand, pianist, gave a concert in the Norwalk Community Concert Series, Norwalk, Conn., December 13. Norwalk opened its series this season with a recital by Albert Spalding. Since its inception in 1928, the Norwalk unit has sponsored appearances by Mischa Elman, the English Singers, the Flonzaley Quartet, Harold Bauer, Sophie Braslau, Lawrence Tibbett, Josef Lhevinne, Mildred Dilling, the Barre Little Symphony, The Russian Symphonic Choir, the Aguilar Lute Quartet, Frederic Baer, the Cherniavsky Trio, the Cleveland Orchestra and Richard Crooks. The current season, besides the Spalding and Goldsand concerts, includes Marian Anderson and John Goss and the London Singers.

Kirk Ridge Plays in Syracuse

Kirk Ridge, pianist, and faculty member of the College of Fine Arts of Syracuse University, was a soloist at the season's second recital of the Morning Musicales of Syracuse, N. Y. The Syracuse Post-Standard called Mr. Ridge, "a pianist who charms his audience by sparkling brilliancy and delicate touch." The same newspaper said of his playing of a Chopin waltz that it "was exquisitely done and revealed a command of dynamics that was most refreshing." Mr. Ridge played several Chopin numbers and later, with orchestral accompaniment, was heard in the Liszt Hungarian Fantasia.



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New York Concerts

(Continued from page 20)

tendencies new with him, to exaggerate minor bits, maintain unyielding rhythm, and indulge in extraneous gestures not formerly associated with his way of playing. It seems strange for Rachmaninoff to cultivate such mannerisms and to hear him prolong pauses unduly, and wave and weave his wrists and arms about in the fashion of the Delsate school of pianists.

The second half of the program presented the recitalist's own Sonata No. 2, opus 36 (new revision) and his F sharp minor Prelude and Oriental Sketch, all music not revelatory of Rachmaninoff's highest flights as a composer. Liszt's Rhapsodie Espagnole ended the concert.

Owing to its not too attractive thematic content and its prolixity and thickness of treatment, the Sonata sounded overlong and did not impress at least one listener as being important or even spontaneous music. Rachmaninoff played it with intense seriousness and with more warmth than he exhibited in the other works on his program.

There was much applause from a fair sized audience (which included Siloti and Kreisler) and of course the pianist added the necessary encores.

Yale Glee Club Its annual New York concert was given Saturday evening by the Yale Glee Club before an enthusiastic audience largely of Yale grads and their friends. Marshall Bartholomew conducted a program as varied as it was interesting. Seth Bingham's everloved Mother of Men was the first offering and then followed Songs of the Sea, Folk-Songs, a Christmas Hymn, Songs of the South, and, to end with, Songs of Yale. Particularly delightful were two Negro compositions by J. W. Work, done for the first time; they were Stand the Storm, and Po' Ol' Lazarus both sung by the club. Lancelot P. Ross,

'28, contributed tenor solos and Basil D. Henning, '32, was heard in the Yankee General. Robert P. Oldham was at the organ for the Christmas Hymn. A feature of the program was the appearance of the Eight Sons of Eli, popular radio artists, who sang two traditional plantation songs.

Although college glee clubs change from year to year, the Yale Club continues to maintain a high standard of proficiency. These concerts always arouse considerable interest and enthusiasm, and the quality of the voices, the balance and attacks are a credit to the skilful directing of Mr. Bartholomew.

Ralph Wolfe Variations in F minor, Haydn; Fury Over a Lost Penny, Beethoven; Sonata in B minor, Liszt; Snake Charmer (from the suite At the Fair) and Pioneer Dance, John Powell; Soirée de Vienne, Schubert-Liszt; and Polonaise in A flat, Chopin, formed the program given for the annual Town Hall recital of Ralph Wolfe, pianist. Mr. Wolfe added several encores including Beethoven's Turkish March from The Ruins of Athens.

His audience responded to Mr. Wolfe's playing with pleasure-conveying warmth. His technical acquisitions show skill, his musical reactions are mature, and his pedal proficiency has variety and color sense.

His playing of the Liszt sonata avoided oversteering the sentimental aspect of certain portions of the lengthy work and gained this listener's regard thereby.

Marguerite Hawkins Marguerite Hawkins, lyric coloratura soprano, made her debut at Town Hall in the afternoon. She is a winner of one of the Walter W. Naumburg Musical Foundation prizes, and sang to a large audience which greeted her cordially.

Miss Hawkins' voice is one of no unusual beauty but is pleasing in quality and suited more for the intimate salon than for a concert hall. Her outstanding merit would

seem to be her sincerity of purpose, and the will to do.

The opening Mozart air from the Marriage of Figaro revealed a good legato and the voice was colorfully tempered by feeling. Other and lighter songs of the old Italian school were not so clearly etched or so well sung. Nor were the Lieder which followed (Schumann, Mahler, Loewe).

Una Voce Poca fa from Rossini's Barber of Seville caught the fancy of the audience and they applauded roundly, as also for the array of French songs. There was a series of American and English compositions to close the occasion.

Kurt Ruhrseitz, skilful and reassuring accompanist, furnished playing which was more than once a sturdy raft to carry the singer safely to port.

DECEMBER 13

New York Chamber Music Society

Mr. and Mrs. Albert Stoessel, violinists, were the assisting artists at the second concert of the New York Chamber Music Society in the Plaza Ballroom on Sunday evening. Mr. Stoessel gave a musicianly and technically expert reading of the Bach Brandenburg Concerto in which he had the able assistance of the piano, flute, violin, viola, cello and double bass. The work received an authoritative performance which the audience enjoyed.

The exquisite Brahms quintet in B minor was the second opus on the program. This beautiful music was played with sympathy and finesse by the New York String Quartet and Gustave Langenus, clarinetist.

Walter Gieseking's quintet in B flat major was given its first New York performance. Mr. Gieseking is a better pianist than a composer although the quintet has many points of merit. The work is peculiar in construction, for all of its modernistic tendencies are confined to the piano part and the other instruments are given romantic patterns to interpret. The work is difficult for performance and the music allotted to the French horn does not always lie well for that instrument. The composition was played excellently and pleased the audience.

Albert Stoessel's Suite Antique (which has had a previous performance by the society), closed the program with Mr. and Mrs. Stoessel as soloists supported by the full ensemble. Written in ancient dance form, the music is tuneful and cleverly orchestrated. The Stoessels and the organization interpreted the suite with warmth and vigor and aroused the enthusiasm of the large audience.

Stewart Baird A host of fashionables, and a few mere musicians, crowded into Steinway Hall, New York, to hear Stewart Baird, baritone discus, give the second concert of his series of four. His personality sketches comprised characters of the English seas and ships, Queen Victoria (portrayed by Peter Joray) and her chatty secretary, and persons seen around Piccadilly Circus. Clothed as a sailor, Mr. Baird described and, by singing a number of chantes, pictured various types of sea-dogs, from the lowly stoker to a highly connected Harvard student who could not resist the call of the sea. The makeup of Mr. Joray's Queen Victoria was marvelous in its detailed likeness, as she is pictured in her old age. Among the Piccadilly characters delineated by Mr. Baird were such stage celebrities as Grossman, Cohan, Chevalier, Halloway and Beatrice Lillie, whom he limned by introducing songs associated with each of them. By his singing and acting, his witticisms and the varied character of his entertainment, Mr. Baird pleases and provokes mirth—even from the most dyspeptic group. Ralph Douglas was the efficient accompanist.

Katharine Ives This pianist gave a lengthy program devoted entirely to short numbers: Brahms (Ballade in G minor, Capriccio in B minor, Intermezzo in B minor, Intermezzo in C major and Rhapsodie in G minor); Schumann (Viennese Festival Scenes); Prokofiev (Marche, Fantome); Leschetizky (Arabesque); Kanner (Soir d'Avril—first performance); Philipp (Phalenes); Chasins (Rush Hour in Hong Kong); Brahms-Grainger (Cradle Song) and Friedman-Gaertner (Wiener Tanze). Nothing usual about that array.

The Steinway Hall audience approved the manner in which Miss Ives presented her novelties not to forget mentioning the adept publication of the Brahms and Schumann pieces. Miss Ives' technic is well-grounded and her interpretative insight distinctive.

People's Chorus Lorenzo Camilieri's People's Chorus gave its annual Christmas-tide concert at Carnegie Hall in the afternoon. Gina Pinnera was the soloist, and Edwin Markham, the poet, was guest of honor. The program consisted of The Heavens Are Telling from Haydn's Creation, Christmas hymns, and songs, the chorus And the Glory of the Lord from Handel's Messiah, Break Forth (from Bach's Christmas Oratorio) and a Cradle Song by Mr. Camilieri.

The chorus consisting of some 500 singers showed spirit and well proportioned vol-

ume and color. They responded with precision to the able direction of Mr. Camilieri and sang with evident pleasure. The organization meets in weekly rehearsals for the sake of enjoying music and their own singing particularly, and the vim and good nature of their performance made a happy impression on the audience which gathered to hear them.

Gina Pinnera sang airs from Puccini's Tosca and La Vally of Catalina and songs of diverse contemporary American composers. Edwin Markham read his own poem, How the Great Guest Came.

The concert closed with the audience and chorus singing the People's Chorus musical insignia, Of Any Little Word of Ours.

Jerome Rappaport A youth not so many years out of knee breeches, Jerome Rappaport, appeared on a New York concert stage last Sunday for the first time in a half-dozen winters. This reviewer never heard the artist as a child prodigy and therefore cannot speak of his development. At any rate his present precocity, in a program devoted to Brahms, Liszt, Schumann and modern works of no mean proportions, was distinctly and brilliantly in evidence. Rappaport's readings are replete with youthful imagination, temperamental drive, and a refreshing absence of the kind of maturity which makes for dryness.

Brahms' Variations and Fugue on a Theme of Handel will bring out the true mettle of any pianist. Rappaport's demonstration was effective even if the prodigious fugue lacked slightly in harmonious articulation. On the other hand the young man has an aptitude for poesy and is the possessor of subtle dynamics.

Schumann's Warum und In der Nacht received individual interpretations. The seldom-heard Funerailles (written by Liszt in commemoration of one of the Hungarian uprisings) found expressive publication. Swift digits, agreeable tone, and interesting nuances in delivery were revealed in numbers by Rachmaninoff, Medtner, Prokofiev and Scriabin's sonata in F sharp, op. 30. The program was heard by a numerous audience which welcomed the pianist admiringly.

English Singers Whenever Nobel prizes are awarded to musical organizations for the advancement of international amity the English Singers must come in for serious consideration. A vast audience which filled Town Hall to overflowing seemed to be of this opinion on the occasion of the group's return to America, opening a series of "Three joyous Yuletide Programs." Encore after encore was demanded and after half a dozen extras were given the audience clamored for more.

The object lesson of this ensemble of six unaccompanied voices can scarcely be overestimated; perhaps in some happy day in the future such singing will be plentiful in American circles. But only when we understand "that in the beginning there was song" can that golden day arrive and music reach its real heritage.

The singers, Flora Mann, Nellie Carson, Lillian Berger, Norman Stone, Norman Noltey and Cuthbert Kelly, began with four Christmas motets, including Earth Today Rejoices, and others. Then they devoted themselves with equal success to ballads, madrigals and a delightful bouquet of carols. Dr. David Stanley Smith was represented by one arrangement, a deft adaptation of Sing We Noel Once More, while the other transcriptions were attributed to Holst, Scott and other composers of British origin.

Altogether the concert was an unceasing delight of a kind unique in American musical precincts. The audience, was unremitting in applause and eagerly demanded encores.

OTHER CONCERTS

Juilliard Artists' Recital

In the first recital, Course B, of the various concerts offered by the Juilliard School of Music, Sadah Shuchari and Isabelle Yalkovsky were heard in an interesting program. These artists will be recalled as youthful prodigies and prize winners, and in this Juilliard appearance they gave ample evidence of such powers as would warrant the distinction they have earned.

Miss Shuchari played the Bach Chaconne and a group of shorter pieces, terminating with the Carnaval Russe by Wieniawski, offering the player full opportunity for display of her technical and tonal equipment.

Miss Yalkovsky gave arresting readings

(Continued on page 48)



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Boston Publishers Protest

At its regular meeting of December 8 the Boston Music Publishers' Association drew up a resolution concerning the organization known as the Song Writers' Protective Association declaring that it would not "be a party to any such so-called 'Minimum Basic Agreement' as that printed and circulated privately and more recently published in full in The Billboard of November 14th and 21st, 1931."

In the preamble to this resolution the Boston publishers state that the Song Writers' Protective Association has been organized "for the express purpose of regulating and controlling the music publishing industry, dictating the form of their royalty agreements with composers, the rates of royalty to be paid, and the times and manner of payment; forbidding their composer-members from having any dealings whatever with publishers who have not signed up with the Association, and forbidding the publishers who sign up with them from making any contracts whatever with composers who are not members of the association . . . also proposing to invest the sole control and ownership of copyright in the composer or author. . . ."

Yuletide Music for St. Charles Hotel, Atlantic City

A special musical program for Yuletide guests at the St. Charles Hotel, Atlantic City, N. J., has been announced by Charles F. Hamer, director of the St. Charles Hotel Trio, which consists of Mr. Hamer, cello; Ellis Chasens, violin; and Lawrence Ockler, pianist. The programs will offer selections from Herbert's Babes in Toyland, from Carmen and from Haensel and Gretel; Christmas songs; Cathedral Chimes (Brown), Tchaikowsky's Waltz of the Flowers, Calm as the Night (Bohm), and music by Jessel, Rossini, Rubinstein and others. The St. Charles Trio has two former members of the Philadelphia Orchestra. Mr. Hamer, formerly a member of both the Philadelphia and Cleveland Orchestras, studied in the Royal College of Music, England. He was a member of Charles Halle's Orchestra when that organization was conducted by Hans Richter.

Music is an all-year-round feature of the St. Charles Hotel and in addition to the programs for guests provided by Mr. Hamer, piano, organ and music rooms are available to artists visiting Atlantic City.

Paul Robeson Bids London Au Revoir

Paul Robeson made his final London appearance on December 13, before sailing for America. He announced that his American appearances will be confined to the theatre, and that he will make only occasional appearances as a singer over the radio. His programs contain Negro Spirituals.

Mme. Elba Entertains

Frances Laing White, soprano and poetess, was entertained at a tea given by Maddalena Elba in her suite at the Peter Stuyvesant Hotel recently. Mrs. White is leaving for her home in Shreveport, La., for the holidays and upon her return to New York the

OBITUARY

GUSTAVE ROTHAPPEL

Gustave Rothapel, father of "Roxy," died at his daughter's home in Brooklyn, N. Y., on December 14, while his son was conducting a broadcast from WMCA, celebrating a reunion of his Old Gang.

Mr. Rothapel would have been seventy-nine years old on Christmas. Born in Germany, he came to America many years ago, and settled in Minnesota, later coming to New York, where he was established as a shoe repairer. He is survived by two sons and a daughter.

JULIUS C. ROSENTHAL

Julius C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, died at his New York home on December 13, after a short illness. He was forty-seven years old.

Mr. Rosenthal was general manager of his organization since its founding sixteen years ago, and defended its members in its many battles for protection of performing rights on copyrighted published works.

He is survived by his widow, a son and two daughters; also by his mother and several brothers and sisters. Funeral services were held at the Temple Emanu-El, New York, on December 15, Masonic services having been held previously at the West End Funeral Chapel.

INGA OLUND

Inga Olund died at her daughter's home in Portland, Ore., on December 3. She came to the United States in 1876 to sing with the Swedish Ladies' Quartet in Philadelphia, and was a protégée of the dowager queen of Sweden and of the Countess Benedict.

first of the year she is to establish a large chorus.

Mrs. White has been for eight years associated with several New York clubs. Pier A. Tirindelli and Gennaro M. Curci have written music for some of her lyrics.

David Barnett to Give New York Recital

David Barnett, pianist, will give his fourth annual recital in Carnegie Hall on December 21. The program which Mr. Barnett has assembled for his New York recital lists the Brahms Variations and Fugue on a Theme of Handel (Opus 24); the Schubert Moments Musicaux (Opus 94); the Chopin sonata in B flat minor (Opus 25), and compositions by himself, Two Interludes (Opus 7) and a Ballade (Opus 19).

Mr. Barnett recently completed a tour of the middle West, including a performance of the Beethoven piano concerto in G, accompanied by the Cincinnati Symphony Orchestra and directed by Eugene Goossens. He will play with the Paris Symphony Orchestra in March.

Dr. Carl to Present the Messiah

The Messiah will be sung at the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York City, on Christmas Eve, under the direction of Dr. William C. Carl. Mozart's version of the chorus, For Unto Us a Child Is Born, will be used. The Motet Choir and the following soloists will participate: Mildred Rose, soprano; Amy Ellerman, alto; Dan Gridley, tenor; and Dudley Warwick, bass. A group of Christmas carols will precede the oratorio.

Guest Conductor for Cincinnati

The concerts for the eleventh and twelfth weeks of the Cincinnati Orchestra will be under the direction of Vladimir Bakaleinikoff, guest conductor, who announces an all-Russian program for January 8 and 9, with works by Glinka, Rachmaninoff, Arensky, Glazounoff and Rimsky-Korsakoff. In the concerts of December 31 and January 1 Sowerby's Prairie is to be given, as well as works by Ravel, Debata, Mendelssohn and Weber.

Clarence Adler a Soloist

In a recent issue of the Musical Courier reference was made to Clarence Adler as "a pianist well known in New York musical circles as a soloist and accompanist of marked ability." Mr. Adler has never played an accompaniment in public for anyone in the United States, and the Musical Courier is glad to correct its erroneous statement made inadvertently.

S. L. Cheslar Teaching in New York and Brooklyn

Samuel L. Cheslar, violinist, formerly a member of the vocal faculty of the Scharwenka Conservatory of Music in Berlin, has opened studios in New York and Brooklyn.

Gardini Scholarships Offered

Berta Gerster Gardini is offering three full scholarships as Christmas gifts, for soprano, contralto, baritone or tenor voices.

She was a Wagnerian singer of note in her day, and appeared in Europe with Schumann-Heink. Mme. Olund also toured the United States with the Theodore Thomas orchestra.

The burial took place in Minnesota.

CALLE KNORRING

Calle Knorrning, Finnish composer and conductor, died on December 9 in Copenhagen, where he was visiting. He was seventy years old. For several years he conducted the men's chorus known as the Merry Musicians, and later directed the Swedish theatre in Helsingfors. Not long ago, a fund was raised which permitted him to devote his energies to composition and to reside comfortably in Denmark.

EDWARD BRANSCOMBE

DURBAN, SOUTH AFRICA.—The death occurred suddenly here of Edward Branscombe of London, conductor of the Westminster Glee Singers, within a few hours of the completion of that ensemble's South African tour.

RAIMUND VON ZUR MUEHLEN

Raimund von zur Muehlen, tenor and vocal teacher, died at his home in Steyning, Sussex, England, on December 9. He was seventy-seven years old.

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Kreisler, Boston Symphony, McCormack, Rachmaninoff, Brosa String Quartet, Don Cossack Male Chorus, the Principal Attractions of the Week

BUFFALO, N. Y.—A capacity house greeted Serge Koussevitzky and the Boston Symphony Orchestra, upon their appearance in Elmwood Music Hall. The Tchaikovsky symphony No. 4 in F minor, op. 36, and Wagner's Prelude to Lohengrin were an auspicious opening for the series of the Buffalo Musical Foundation Inc., Alfred H. Schoellkopf, president, Marion deForest, local manager.

RACHMANINOFF A FAVORITE

The series of Philharmonic concerts under the local management of Zorah B. Berry opened with Rachmaninoff, whose art is well known in Buffalo where he is a great favorite. The large audience which greeted him in Consistory auditorium testified to his popularity.

THE DON COSSACKS

The Don Cossack Russian Male Chorus, brought to Buffalo by the Philharmonic Concert Company, sang their varied program of sacred and native songs to a highly pleased audience in the Consistory auditorium. The novelty of the program, and vocal effects produced under the leadership of their conductor Serge Jaroff, brought many recalls.

The Philharmonic Company under the local management of Zorah B. Berry, also brought Fritz Kreisler. A capacity audience

with many hundreds on the stage listened to an exceptional program magnificently played, clamoring for and winning three favorite encores. Carl Lamson, for years Kreisler's accompanist, played with his usual musicianly skill.

The Brosa String Quartet of London opened the season of the Buffalo Symphony Society with a concert in the State Teachers College auditorium. It was their first appearance in this city. Quartets of Schubert, Beethoven and Prokofiev were performed.

The coming of John McCormack to Buffalo is always a gala event. Therefore Thanksgiving eve this year was an especially festive occasion. McCormack in his usual good humor, generously sang the songs dear to the hearts of his admiring public. Handel's Oh, Sleep, Why Dost Thou Leave Me; the Vinci aria, and the beautiful Rachmaninoff To the Children, stand out in memory. Edwin Schneider, his associate for many years, contributed in full measure to the pleasure of the occasion, not alone in his accompaniments, but in the group of piano solos.

The Chromatic Club's first Saturday afternoon musicale of the season was an enjoyable occasion. The ballroom of the Twentieth Century Club was filled with friends of the performers, who demonstrated their pleasure in prolonged applause. Florence

Ann Reid, favorite local contralto, in a Rieni (Wagner) aria, her songs by Schubert, Kricka, Campbell-Tipton and Sinding, evidenced a finished style and interpretation. Ethyl McMullen's sympathetic accompaniments merited a share in the honors. Isabelle Workman, violinist, a newcomer who has proved herself to be a decided acquisition to Buffalo's music circles, with William Gomph, pianist, presented two sonatas, the Brahms (D minor) and the contrasting Fauré Sonata with perfect unity. Miss Workman's technical fluency, artistry, musicianship and pleasing personality, won hearty applause. Mr. Gomph's admirable work sharing the honors.

Chromatic Club's second Saturday afternoon was given by three of its talented members: Margaret Reed Dooley, mezzo soprano; Ilona McLeod, pianist, and Robert Hufstader, accompanist. Twentieth Century Club hall was filled with a discriminating, enthusiastic audience, who bestowed applause on all the participants. Miss Dooley's warm voice and fine musicianship were well displayed in the varied Schumann cycle, Frauen Liebe und Leben, and the later group by Liza Lehmann, Margaret Ruthven Lang, and Samuel Lover. She was repeatedly recalled. Robert Hufstader's accompaniments were satisfying. Ilona McLeod's accomplishments are well known. Her audience expected and received much, in the Davidshunder (Schumann) and later with her portrayal of the Liszt Harmonies du Soir, Poissons d'Or, (Debussy), and two Scriabine Etudes, in all of which she displayed admirable artistic growth.

The Buffalo Orpheus, with its new director, William Breach, was received by a large audience in Elmwood Music Hall, in its first concert of the season. An entire change in type of program; the use of brass instruments and the Pan-American organ; the addition of 100 boys' voices; the soloist Arthur Kraft; the energetic spirit of Mr. Breach, all combined to make the concert a gala occasion. The boys' Sandmannchen, (Brahms), with piano and dulcitone accompaniment won much favor. The male choruses, Schubert's Die Allmacht with brasses, tympani, organ, solo passages by Mr. Kraft; Widmung, (Franz), arranged by William Breach and Cadman's Glory (with brasses) stirred the audience to hearty bursts of applause. Mr. Kraft's finished style and voice of unusual clarity were impressive in his groups of songs in German and English, and he was obliged to respond with two encores. Robert Hufstader as organist officiated in his usual thoroughly capable manner.

The Parkside Lutheran Church gave a performance of John E. West's Seedtime and Harvest. Harry W. Whitney, organist and director, the church quartet (Helen Minchen, Geraldine Ayres Ulrich, Elmer Dayer, Thomas Woodruff) being assisted by Florence Ralston, Marion Paterson, Sydney Brown, and William Dorries. It was an admirable performance, enjoyed by the large congregation, and reflecting much credit upon organist Whitney.

Emil R. Keuchen recently presented his organ pupil, Arthur Saunders, in St. John's Evangelical Church. The assisting soloists were Rosemary Stauch, soprano, and Emil Wollschlager, tenor. The young organist showed undoubted talent in the performance of his program. Both soloists contributed to the occasion, and the church was filled by a large audience.

The Schwaebischer Saengerbund, under the efficient leadership of Erich Beu, gave its first concert of the season in Harugari Temple, Emilie Hallock, soprano, Beth Bowman Wolanek accompanist, and the Kleinhans Orchestra assisting. The singers showed advancement since last summer, when they were among the prize winners at the Saengerfest in Poughkeepsie; the prize songs Fruelingszauber, (Max Meyer-Obersleben), and Fahr'wohl, (Julius Wengert), met with appreciation at this concert. Emilie Louise Hallock's vocal prowess, her choice of songs in German, and her personality, delighted her hearers. Beth Bowman Wolanek's musicianly accompaniments merited a share of the applause.

That body of energetic singers, the Buffalo Choral Club, gave a president's tea in the home of Mrs. James Chalmers of Richmond Avenue, the officers receiving with Mrs. Charles Warren. Mrs. Joseph Owenhouse opened her adjoining home for the musical program, given by three of the members. Frances Nye, a youthful pianist, played Dance in the Patio (Repper), and Hong Kong, (Chassins) with excellent technique and interpretation. Mrs. William Leggett's voice was especially appealing in her second song Quiet (Sanderson). Bessie Worsfold, violinist, played Concert Waltz (Loth) and Russian Gavotte (Pye), with brilliancy. Miss Nye contributed excellent accompaniments.

Mrs. William H. Daniels has given six scholarships for voice, piano, violin and other orchestral musical instruments to the First Settlement Music School to be known as the William H. Daniels Memorial Scholarship. Evelyn Choate, chairman of this scholarship committee announces the winners to date as follows: voice, Audrey Ely, pupil of Harriet Welch Spire; voice, Ruth Pettit, who

will study with Margaret Adsit Barrell; violin, Alice Fisher of Williamsville, will continue her studies with Helen Eastman; Stanley Mikulec will become a pupil of Jan Pawel Wolanek, violinist. Only one piano scholarship winner has been announced so far. Gerald Hahn, who was a pupil of Margaret Jane Ferguson until her removal to New York City, will study with Mary Larned.

The members of the Memorial Scholarship are Jane Showerman McLeod, Mary Larned, Harriet Welch Spire, Margaret A. Barrell, Jan Pawel Wolanek and Helen Doyle Eastman.

Edith Spinazzola Di Bartolo, pianist, presented an admirable program of piano solos for the Lafayette High School, through the courtesy of the Extension Committee of the Chromatic Club. Two groups of Scarlatti, Brahms, Arensky, Ireland, Fauré, Debussy and Chopin, were given with excellence, the audience testifying to their appreciative enjoyment.

Anna Kowalska successfully contributed a group of piano solos to a recent lecture given by Ruth E. Norton at the Museum of Science.

The Guild of Allied Arts enjoyed a music program arranged by Clara J. Knoll, presenting Florence Ralston, soprano; Beresford Wells, pianist; William Fahlbusch, cellist, and Clara Knoll, accompanist.

Louise Anthes, soprano, pupil of Gertrude MacTaggart, is in New York City studying with Frank La Forge. Miss Anthes acted as solo soprano in Miss Ralston's absence this past summer in the First Presbyterian Church choir.

Ruth Bender, a former piano pupil of Mrs. Charles K. Warren, is studying in New York City, under the tutelage of Ernest Hutcheson, Muriel Kerr and the Institute of Musical Art.

The reopening of the Szag School of Music was an informal musicale-tea. Dorothy Hobbie Coats, contralto; Anna Knowlton, pianist; Florence Shearer Sparfield, accompanist, contributed to the program. Associated with the school are Ethel Holmes Munsey, dramatic reader and lecturer, and Lois Smith Penfold, teacher of dancing.

The Niagara Falls Music League will present the Bach B minor Mass in St. Paul's M. E. Church, under the direction of F. Austin Liddbury. Chorus, orchestra and soloists, will be drawn from the ranks of Niagara Falls musicians. L. H. M.

Scholarship Offered by Diller-Quaile School

Auditions will be given on December 21 at the Diller-Quaile School of Music for a competition piano scholarship which is being offered by the school in its preparatory department. Applicants should be between the ages of eight and twelve.

Little Rock Hears Iturbi

On November 23 Jose Iturbi, the Spanish pianist, gave the first concert in the series of the Little Rock, Ark., Community Concert Association. This association is in affiliation with the Community Concert Service of which Ward French, founder of this plan of concert giving, is general manager.

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Washington, D. C., Is Responsive to National Orchestra Programs

Hans Kindler Varies His Offerings—Other Concerts of the Week

WASHINGTON, D. C.—The National Symphony Orchestra gave a concert on November 29 in Constitution Hall when Hans Kindler read the second of his Sunday afternoon programs. Mr. Kindler has shown keen insight in the reaction of concert audiences by providing colorful music by outstanding composers. Handel's Concerto Grosso in D minor was played by the orchestra in inimitable manner, and though the score calls for two pianos the harp, played by Alfred Manning, was substituted for one, while the second piano was played by August Borgeno as guest artist. The Flight of the Bumble Bee, from The Legend of Tsar Saltan (Rimsky-Korsakoff), was the fifth number on the program. In the Caucasian Sketches (Ippolitoff-Ivanoff), a round of applause was given George Wargo, viola player, and Emil Spetzer, English horn.

The concert given by the National Symphony Orchestra, December 3, at Constitution Hall, was replete with interest even to those having already heard the same numbers on Sunday's program. Hans Kindler and his men are reaching the heights with their consistent advancement in surety of attack, tonal beauty and grasp of all points of a score. The house resounded with round on round of applause at the end of this concert which was attended by Mrs. Hoover, accompanied by Mrs. Gann, sister of the Vice-President. Others in the audience were Mrs. H. H. A. Beach, John Powell and A. Walter Kramer, editor of Musical America.

The President and Mrs. Hoover gave the first State dinner of the season, December 3,

followed by a musicale. Edward Johnson, Canadian tenor, and Mischa Levitzki, pianist, were heard in a delightful recital. Celius Dougherty was accompanist for Mr. Johnson.

The President and Mrs. Hoover received the Chapel Choir of Capitol University, Columbus, Ohio, at the White House before its concert, December 2, in Grace Lutheran Church. They thanked each member of the choir for the delightful Christmas and church music offered. This choir has a splendid tonal quality, and clear diction.

Walter Damrosch has canceled his lecture-recital on Wagner's Parsifal which was to have been given December 14.

Yvonne Gall and Edward Johnson were the artists appearing at the first of Mrs. Lawrence Townsend's Musical Mornings for the season 1931-32 at the Mayflower. Mlle. Gall added to her reputation here as a singer and was warmly received by an audience noted for its conservatism. Mr. Johnson, as always, sang delightfully for the audience which applauded him as vociferously as Mlle. Gall.

John McCormack was the guest of honor of the Minister of the Irish Free State and Mrs. MacWhite at a reception.

Fritz Kreisler gave a concert on December 1, in Constitution Hall, before an audience which filled the great auditorium.

Mary Howe, pianist and composer, Alden Finckel, Dorothy Radde Emery, and Henry S. Gregor were heard in a recital of their own compositions before the Friday Morning Music Club, November 27. D. R.

Audray Roslyn for Boston

Audray Roslyn's Boston concert, to be given in Jordan Hall, January 14, includes a group by American composers, all of whom are living, with the exception of Charles Griffes. Miss Roslyn has chosen The Knight of the Black Pool (from Polychromatics),



Chidnoff photo

AUDRAY ROSLYN

by Gruenberg; Toccata from Four Piano Pieces by Marion Bauer; Notturmo by Griffes; and a piece by Harold Morris, entitled An Etching (from Once Upon a Time), which will be given its performance from manuscript.

In addition to these, Miss Roslyn's program offers a sonata by Baldassare Galuppi (1703-1785); Aria by Padre Martini (1706-1784); Gigue by Karl Heinrich Graun (1701-1759); Fuga, Frescobaldi-Bartok, and two Liszt items.

This recital is the first of the current season for the young American pianist. She gave a recital in Town Hall, New York, last March, following a winter of concerts in Germany and Holland.

Sigmund Spaeth Speaks in Gardner, Mass.

Dr. Sigmund Spaeth, educational director of Community Concert Service, has taken an active part in several of the recent campaigns conducted by that organization. His latest appearance was in Gardner, Mass., where he was a dinner speaker, in the presence of an enthusiastic audience.

Earlier in the day, Dr. Spaeth appeared at the Murdock High School, in the neighboring community of Winchendon, and also addressed the Gardner Kiwanis Club and the doctors and nurses of the State Asylum. On a previous visit to New England, Dr. Spaeth was presented at a special assembly of the Gardner High School, besides taking part in the noon program of the Chair City Club.

The same tour included lecture engage-

ments in Worcester (both at the Academy, and on the Fine Arts Course at Clark College), Deerfield Academy, Williston Academy and Amherst, where a Community Concert Association has just been formed. Dr. Spaeth has also appeared this fall at the University of Pennsylvania; the Monday Club of Passaic, N. J.; the Thomas Hunter Association and the Harvard Club, New York, and has assisted in Community Concert campaigns in Geneseo, N. Y.; Norfolk, Va.; Allentown, Pa., and York, Pa.

Providence Hails Mary Wigman

Mary Wigman is receiving the ovations of the press on her tour just begun, as may be gauged by the following from the Providence Journal:

"Back to us from her native Germany and conquests overseas, Mary Wigman came last night to enchant us once again with her strange and compelling rhythms, and to bring the house down in cheers and applause. Her visit was a triumph, and her presence a sheer delight, for her art has strengthened in the interval, and all her Germanic fire and brusque angularity and strength which marked her earlier Providence sojourn have taken on new meaning. She is now a complete artist, unique and memorable, and the name Wigman has become a permanent entry in the history of the dance.

"All of Miss Wigman's program was new. There was nothing here that we had seen before, and though we did much to call back one or two of the earlier numbers (the spectacular Dervish dance, for example), she held steadfastly to her somewhat changed design.

"The first and major half of her program concerned itself with the dance cycle, Opfer, which achieves an anguished depth of meaning one hardly supposed to be within the authority of the dance. The second half, plainly designed to be a shade more light-hearted, was built upon Spanish rhythms and though charming was of less historic importance. It is gratifying to remember that not a single figure of her dancing addressed itself to popularity; and it is therefore doubly gratifying to record that at the close of her abstruse program the audience gave her an ovation, declining to leave the theater until the lights were raised after a dozen curtain-calls."

Clark's Appreciation Lessons

So much interest was created by the presentation of Pagliacci before a music appreciation class held recently at the Abraham & Strauss department store in Brooklyn that the class members decided to hold a theater party at the Metropolitan Opera House in order that they might hear an actual grand opera performance.

This appreciation class has been in charge of Kenneth S. Clark, director of music activities in the store. Through the courtesy of the educational department of the RCA-Victor Company, various symphonies, operas and other works have been studied through phonographic recordings. A special feature of the course was a visit by the class to the Times Square Studio of the National Broadcasting Company to see and hear the broadcasting of a symphonic hour by Walter Damrosch and his orchestra.

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Los Angeles Philharmonic Gives Richard Strauss' Alpine Symphony

Steinberg's Arrangement of the Bach Chaconne and the Clock Symphony by Haydn Receive First Performance—Other Programs

LOS ANGELES, CAL.—Thanks to Director Artur Rodzinski and the Philharmonic Orchestra, local patrons became acquainted with the Alpine symphony by Richard Strauss. The performance was impressive, although marred by the unfortunate idea of plunging the house into complete darkness by way of indicating night hours before sunrise and after sunset, while the same effect was introduced to suggest darkness during the storm-episode. The concert included two other first performances, devoted to Steinberg's arrangement of the Bach Chaconne and the Clock symphony by Haydn.

John Smallman's a capella choir, singularly able unaccompanied singing choir, attracted a large audience to the Philharmonic Auditorium in a program of Italian, Spanish and German works, English madrigals and contemporary Americans. Percy Grainger's Tribute to Stephen Foster was sung for the first time, with the composer and Raymond McFeeters lending two-piano support. The fantasia was gladly received.

Excellent organ art marked the recital of John Connell, the Johannesburg (South Africa) symphony director, who appeared in the University of California auditorium.

Violin virtuosity of the Auer school and Russian temperament won cordial plaudits for Jascha Gagna, who, though an active teacher, concertizes once or twice annually. In Max Rabinowitch he had a splendid accompanist.

Owing to cancellation of the Roth Quartet tour, the Vercamps quartet substituted for the second Coleman Chamber series concert. This is the first season of the new ensemble.

Flora Cronemiller, soprano, sang before the Friday Morning Club. Mrs. Cecil Frankel continues this season as music chairman and presented also the Bartlett-Frankel String Quartet, endowed by her in memory of her father, A. G. Bartlett. The program

included a new and skillfully written quartet by Fanny Dillon of this city.

Philip Tronitz, Norwegian pianist, was acclaimed in an all-Chopin program before the Ebell Club.

Lazar S. Samoiloff, formerly of New York City, much in demand here and on the coast from Vancouver to San Diego by way of voice master classes, will hold an intensive teaching session in Manhattan the last week of December and the first of January. Owing to a heavy teaching schedule in Los Angeles, he must return next month.

Alexia Bassian, soprano and pedagogue, formerly of London, is fulfilling a gratifying number of oratorio and recital engagements. She is also a voice instructor, histrionic and interpretive coach.

Clifford Lott has resumed his regular student recitals. This baritone and teacher makes it a practice of sharing these programs with his artist students, thus practically demonstrating what he preaches. Mr. Lott gave an artistic recital of early Italian, Handel, lieder and modern items late last season and has been the recipient of many requests to repeat the concert. Blanche Rogers Lott (Mrs. Clifford Lott), has a large teaching class. Florence Rubin, soprano; Haralson Smith, tenor; Annette Myers, Terry Koechig, all artist students of Bertha Vaughn, voice teacher, were heard in Mr. Lott's recital.

Sacred songs by Dr. George Liebling were featured during the Hollywood Bowl Thanksgiving Service.

Pietro Cimini, a former maestro of the Chicago Civic Opera, has brought out several well-trained professional students, among them Bradford Morse, baritone; Josephine Sumari, Arthur McCulloch, and Betty Verue. B. D. U.

Club Items

(Continued from page 42)

Choral at the Academy of Music December 10, with fifty women comprising the chorus and singing works by Bach, Weckes, Verdi and Taylor. A novelty was Julia Rockwell's Charm for Slumber, a semi-humorous part-song, the composer acknowledging the applause. Doris Ogden, Annette Keissig, Meta Christensen and Katherine Crocco, club members, appeared as soloists, the latter in the Bird Song from Pagliacci. In memory of G. Waring Stebbins, Brooklyn organist and composer, his Song of the Sea was sung.

William Simmons, baritone, was the solo-artist, singing two groups of songs and adding encores. Ada Zeller was the accompanist. A reception and dance followed.

Good Cheer Concert

Morris High School auditorium, New York, was well filled at the Good Cheer concert of December 11. Frieda Schaffer conducted the Mixed Glee Club of P. S. 55, of one hundred and fifty singers. Edith Z. Rosen, Sylvia Sondak and Ruth E. Heineg were heard in brief piano pieces, the players

ranging from eight years upward. Bernard Kundel, violinist, interpreted transcriptions of Chopin's waltz, op. 64, No. 2, and a Brahms Hungarian dance, followed by an encore. Florence Stern, soprano, sang Non So Più (Mozart), and had to add an encore. Johanna Arnold was an excellent accompanist.

Grace Hoffheimer, pianist, a guest artist, played Brahms and Albeniz works, followed by an extra piece.

Anton Witek and Mme. Witek, violinists, also guest artists, collaborated in a Pugnani-prelude and in the Witek Arabesken.

Chicago Opera

(Continued from page 9)

Prince Igor would prove one of the most interesting bills of the entire season, and judging by the reaction of the audience, we are convinced that the management will repeat this triple bill several times.

In L'Oracolo as well as in Gianni Schicchi, Vanni-Marcoux again won our admiration. Likewise, Mary McCormic, Charles Hackett, Serafina Di Leo and Virgilio Lazzari.

We rush to congratulate the management in having erected a battery of projectors in the back of the house, which during the intermission throw a bright light into the auditorium. It took three years for those who conduct the destinies of grand opera here to discover that perhaps the dullness of the audience was due to the austere appearance of the auditorium. In grand opera the audience is part of the show—especially during the intermissions. The public showed its happy mood by buoyantly feting the singers, the ballet, the conductor and the orchestra.

DIE MEISTERSINGER, DECEMBER 10

Those who witnessed the performance of Die Meistersinger as given by our company, will understand our admiration and justify our exuberance. Rudolf Bockelmann's Hans Sachs is a complete study of the poet, the philosopher and the artisan as so admirably painted by the immortal muse of Richard Wagner. True, Bockelmann sang the role last year and at the time made a very good impression. The amazing improvement in those few months in the case of Bockelmann is also noticeable in nearly all the other singers of the company.

Remarkable also was the Beckmesser of Eduard Habich, whose first class singing and acting made a profound and lasting impression.

Rene Maison was much feted last year when he first sang Walther for us. But the vast improvement noticed in his delivery and acting of the role shows the deep and serious student, one who does not rest on his laurels but goes on working assiduously toward a higher goal. His singing and acting was impeccable and he shared in a large measure in the success of the evening.

Alexander Kipnis was a tower of strength as Pogner. Maria Rajdl was again Eva. Her face, her figure and her caressing tones make her ideal for the part.

Add to the above an excellent Magdalena of Sonia Sharnova, who sang the role entrusted last year to Mme. Olszewska; the clever and well voiced David of Oscar Colcaire; the night watchman of Desire De-frere; small roles sung by Cotreuil, Vieuille and others and the superb mise-en-scene of Dr. Ehrhardt as well as the fine singing of the chorus; the performance on the stage

scored one hundred per cent. Egon Pollak, as the conductor directed a performance that was flawless.

HERODIADE, DECEMBER 12 (MATINEE)

Massenet's Herodiade was repeated with Mary McCormic, Maria Olszewska, Rene Maison, John Charles Thomas and Chase Baromeo, with Emil Cooper conducting.

MAGIC FLUTE (EVENING)

Noël Eadie said au revoir to her Chicago public as the Queen of the Night. The delightful English singer came here unheralded and takes back home the admiration of all those who have heard her in the Magic Flute and as Gilda in Rigoletto, the only two operas in which she was cast during her short stay. RENE DEVRIES.

Detroit Symphony Plays Beethoven and Chopin

DETROIT, MICH.—Ossip Gabrilowitch conducted the Detroit Symphony Orchestra, December 5, in a program which included Beethoven's Fifth Symphony and the Chopin F minor concerto, with Pauline Ruvinsky as soloist. Miss Ruvinsky, who is eighteen years old, is an artist-pupil of Clarence Adler of New York. In the Chopin music she revealed a firm and sure technique, coupled with good tone and sensitive regard of nuance.

The orchestra proved, as always, a responsive and flexible instrument for Mr. Gabrilowitch's direction, and the audience was lavish in its applause for both soloist and conductor. B.

OTHER CONCERTS

(Continued from page 44)

of the Brahms sonata in F minor and Liapounoff's Lesghinka.

Alice Deceve played the accompaniments for Miss Shuchari.

A Benefit

Frieda Hempel, soprano, and the Schmidt Quartet of the Philadelphia Orchestra, with Letitia Radcliffe Harris, pianist, gave a concert for the benefit of the New York Diet Kitchen Association at the Waldorf-Astoria, New York, on December 8.

December 9, Barbara Blatherwick, Soprano
December 13, Caroline Gray, Pianist

Reading Symphony Concerts Announced

The Reading, Pa., Symphony Orchestra, Hans Kindler, conductor, has scheduled concerts for January 10, February 7 and February 28. These concerts will be held, as formerly, at the Rajah Theater, Reading, in the afternoon.

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NEW PUBLICATIONS

OPERA

Reviewed by Leonard Lieblich

Das Herz, three act music drama, music by Hans Pfitzner, libretto by Hans Mahner Mons.

Recent issues of the Musical Courier have had reviews of the latest opera from the pen of Hans Pfitzner, his first work in that form since he wrote *Palestrina* (1917), abidingly popular in Central Europe.

Das Herz was premiered several weeks ago simultaneously in Berlin and Munich, and received with respect by the critics of both cities. The composer was present at the Munich performance and they gave him an ovation for he is looked upon in Germany as the last genuine and wholehearted representative of romanticism of music in that country.

While one can never estimate an opera fully or correctly from a piano score, yet the present 271 page example gives an authentic idea of Pfitzner's material in musical themes and harmonic treatment, both of which faithfully reflect his artistic credo, based on the art of Wagner and Strauss, and in some respects even Schumann, with an occasional bow to Brahms. Those are excellent models for a composer and Pfitzner has used them with taste and discretion, not by copying them at any time in his score, but by having their spirit and tendencies in his mind and heart as he wrote.

The story of *Das Herz* is a Faust-like tale, with magic, the Devil, and expiation by death. A perusal of the Pfitzner piano score seems to indicate that he has caught well the mystic spirit of the tale and of course the orchestration (reported by the Musical Courier reviewer who attended the Berlin premiere, to be colorful, characteristic and adroitly fashioned) enables the composer to heighten the effects which can only be suggested on the piano. There are many attractive melodies resourcefully developed and atmospherically in keeping with the nature of the libretto. There is no one who handles the operatic idiom better today than Hans Pfitzner unless possibly it be Richard Strauss.

A handsome piece of publication is this piano score, its black cover inscribed with red and white script and the subtle frontispiece pages bearing cabalistic designs in keeping with the fantastic libretto.

Das Herz already has been accepted for performance at twenty German opera houses. (Adolph Furstner, Berlin.)

BOOKS

Reviewed by Leonard Lieblich

Handbuch für Streichquartettspieler, by Wilhelm Altman.

"Handbook for String Quartet players" is the translation of the foregoing German title, as the reader might possibly have suspected.

This is Volume IV of the series by Prof. Dr. Altman. It treats of compositions for strings and wind instruments, from piccolo to horn; and includes works from Bach to Krenek, from Boccherini to Prokofieff.

Short, pithy descriptions with printed musical examples and playing directions, are given by the author, who treats his material practically and without personal bias. A useful and valuable book for ensemble players and those who should practise that delightful form of music making. (Max Hesse's Verlag, Berlin-Schöneberg.)

VIOLIN

Reviewed by Arthur Hartmann

Hungarian Rhapsody, for violin and piano, by Liszt-Hubay. (After the paraphrase on *The Three Gypsies*, by Franz Liszt.)

This reviewer would strongly urge that the title as suggested above be henceforth used, as it more completely explains this creation and re-creation.

It was truly a red-letter day for violinists when the Universal-Edition of Vienna issued

this Liszt-Hubay Hungarian Rhapsody. There is no praise too high for the masterly collaboration of Hubay, than whom no one could have been more fitted to complete for violinists a work unquestionably an eminent and enduring enrichment of their repertoire.

One need no longer break a lance over the creative originality of Liszt, of his depth of feeling, harmonic color, and the witchcraft of his creations. The fascinating paradox of a beguiling Satan in a monk's cowl, of a seductive charmer with a tender, generous heart, all this is in the present Rhapsody transcribed by Hubay. In dimension, construction, nobility, and effectiveness this work supersedes all heretofore existing pot-pourris of the same kind.

It would be interesting to hear Szigeti (to whom the work is dedicated) play the Rhapsody with orchestra, for there can be little question that with Hubay's facile gifts and dramatic talents, he must have written a truly Lisztian score.

In a short preface Hubay gives interesting facts. It appears that in its original form the Rhapsody was a paraphrase for violin and piano, by Liszt himself, on his (since become famous) song *The Three Gypsies*, and which he made in May of 1864. The original edition bore at the end a facsimile autograph by Liszt "Ecrit pour Remenyi Ede, mai, Berne 1864; Madama del Rosario." (In Hungarian the family name is always placed first.)

Those who know Liszt's music thoroughly are aware that some of Wagner's harmonies and even themes are to be found in the former's works and were written many years previous to Wagner's absorption of them. On page 6 of the Hubay score we find the harmonies with which Wotan puts Brünnhilde to sleep, just as these same progressions can be found in Liszt's A major piano concerto. It is regrettable that Hubay has not specified a "natural" before the high A at No. 25, for violinists might be tempted instinctively to play an A flat instead. (Horrors!)

The edition is exemplary for clarity, various markings, freedom from errors and most original of all—a tiny comment, and in abbreviated form, at the end, "about 16 minutes." For all those who concertize (not to speak of broadcasting and making records) it is most important in program-making to know the approximate time of performance for each work.

With such sponsors as Liszt-Remenyi-Hubay-Szigeti the Rhapsody ought to find wide vogue with violinists. (Universal Edition, Vienna.)

Caprice Roumain and Mazurka de Concert, for violin, by G. Boulanger.

A curiously reactionary idiom marks these two compositions. They are thoroughly violinistic, and not too difficult. The *Caprice* consists of passage work—scales and broken chords—with some relief in the form of an Andante melody in the middle section. It is dedicated to Issay Dobrowen. The *Mazurka* is melodic throughout. Both pieces represent useful playing material in which one fails to detect any great creative gift. (Bote & Bock, Berlin.)

Sieben Musiken für Blockflöten, by Hugo Herrmann.

These are little compositions for two, three and four flutes "or similar instruments," one of them tuned a fifth lower. The music is gracefully conceived and contrapuntally well arranged. (Bote & Bock, Berlin.)

Jedermann Musik, by Einar Nilson.

The incidental music for Hoffmannsthal's *Jedermann* (Everyman) as staged by Max Reinhardt for the Salzburg Festival is here offered in simple piano reduction. It is folk music, or music written in imitation of the folk idiom and while it might have some interest and suitability attached to the drama for which it was prepared, as separate music it has no arresting significance or interest. (Bote & Bock, Berlin.)

Technical Fun, harmonized and arranged by W. A. Storer.

A group of studies equally good for strings or wind and so arranged as to be agreeable to students and to make an ordinarily dry subject interesting. The instrumental structure calls for B flat treble instruments; C treble instruments; bass clef instruments; E flat treble instruments; D flat treble instruments; viola and drums. It will be perceived that there is no limitation as to the sort of instruments to be used, wood, brass, strings or saxophones being suitable to the arrangements. Each group is placed in a separate book so that there are eight of them, B flat, C, E, flat, D flat, F in treble clef, bass clef, alto clef and drums.

There are also eight exercises in each lesson consisting of scales and broken chords in whole notes, half notes, quarter notes, eighth notes and sixteenth notes, and all of these exercises may be played together simultaneously, in which amalgamation they create harmony. The idea is that advanced players and beginners study together in one group of any desired size. The exercises are also made in such a manner that they may be transposed into various keys. Thus, lesson one is in G major; lesson thirteen is the same in G minor; lesson twenty-two the same in G sharp minor. The sharps and flats are however not written before the notes but must be memorized by the student and added during performance. It is also suggested by the author that the exercises be played in various rhythms and dynamic shadings, as indicated at the end of each volume. The whole idea is clever and useful. (Gamble Hinged Music Co.)

I See in Your Face a Garden (Amy Ashmore Clark), **The White Rose** (John Boyle O'Reilly), **Wind** (John Galsworthy), songs by Robert Braine.

These poems are of unequal value the best of the three being naturally enough, the last. Mr. Braine does not however seem to depend upon actual words for inspiration but looks to the thoughts and emotions they represent. Like many another composer, classic and modern, he is able to set mere doggerel quite acceptably, and his sense of melodic line and of dramatic form is so strong that he forces the poem to suit.

Thus in the first of these he alters his mood after twenty-four measures, and winds up with a forceful climax, finely wrought in the accompaniment, though what he found in the words to suggest it is not perceptible to everyone. The second song, *The White Rose*, is, on the contrary, set in popular style, ballad-like, though it deals with pas-

sion and kisses for which one would expect a far more rhapsodic idiom. But perhaps these are Broadway passions and kisses. However that may be this song is sure to be popular, certainly the most popular of the three, though scarcely the best.

The Galsworthy words: "Wind, wind, heather gipsy, Whistling in my tree! All the heart of me is tipsy on the sound of thee—" are exquisite; and Mr. Braine sensed and tonalized them exceptionally well. Through his accompaniment the wind whistles and rushes, unchanged from beginning to end of the (very short) song; whistles and rushes in parallel whole tones—a highly original conception.

Mr. Braine is a master of effect and knows exactly how to handle the voice. His vocal compositions have been successful not only because of their acceptable musical content but also because they please singers, who welcome them gratefully as valuable vehicles for vocal display, devoid of difficulty and free of excessive interpretative problems. (G. Schirmer, Inc.)

Dickinson Presents the Messiah

Dr. Clarence Dickinson gave the first season's performance of *The Messiah* at Unica Theological Seminary, New York, to a large audience, on December 8. The oratorio was offered by the School of Sacred Music, of which Dr. Dickinson is the head, and the various choruses were conducted by the following students: Edith L. Thomas, Olive Wells, Frances Beach, Helen Hewitt, Grace F. Tooke, Irene Quier, Chester March, Ahira Magata, Paul Allwardt and Louis H. Sanford. Dr. Dickinson played accompaniments to all solos, which were sung by Ruth Shaffner, Nevada Van der Veer, Harold Haugh and Alexander Kisselburgh.

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HARRISON CHRISTIAN,
baritone, who sings the role of a dashing Spanish Cavalier in Ernest Carter's new opera, *The Blonde Donna*, given its world premiere by the New York Opera Comique on December 9 in Brooklyn, N. Y., and heard at the Heckscher Theatre in New York City the week of December 14.



MARIA CARRERAS,
pianist, to be heard in Carnegie Hall, New York, recital January 8.



(LEFT)
VLADIMIR GOLSCHMANN,
conductor of the St. Louis Symphony Orchestra, will replace Toscanini with the New York Philharmonic during the week of December 21.



OSSIP GABRILOWITSCH
takes Toscanini's place at the head of the New York Philharmonic Orchestra for the concerts of January 6, 8 and 10.



MME. MARIE
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SCHULD,
whose piano lessons via Television over WGBS in New York have been attracting much attention.



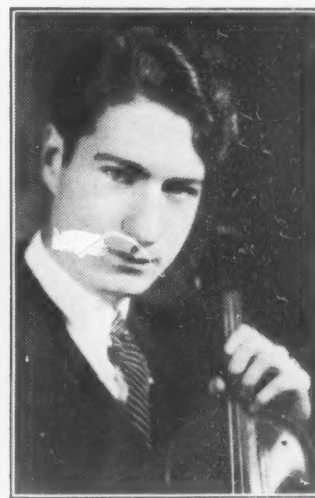
FRANCES HALL,
pianist, recently gave an interesting recital at the Barbizon-Plaza, New York.



CHARLES WAKEFIELD
CADMAN
at his home in La Mesa, near San Diego, Cal., where he combines the composition of music with the raising of avocado trees. There he composed the new sonata for violin and piano which has had many recent performances.



ERNEST HUTCHESON AND BEULA DUFFEY,
his pupil, playing over WABC in one of Mr. Hutcheson's Sunday evening broadcasts of piano concertos.



GEORGE WARGO,
director of the Swarthmore Conservatory of Music, Swarthmore, Pa., and first viola player in the National Symphony Orchestra of Washington, D. C. Mr. Wargo is a graduate of the Philadelphia Conservatory of Music, Philadelphia, where he was a pupil of Boris Koutzen for six years.

MUSICAL COURIER

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